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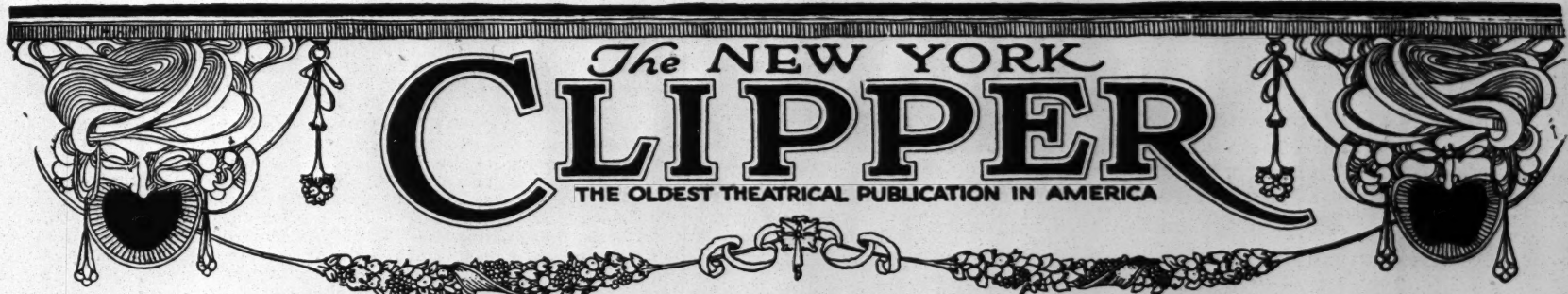
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BDWY. THEATRES BREAK RECORD IN THE LAST WEEK OF LEAN YEAR

**Phenomenal Business Done By All the Show Successes, Several
of Which Set New Records—Even the Tailenders
Shared in the Holiday Prosperity**

With a holiday to open the week, and one, the biggest in the year, to mark its close, the last week of 1921 was one of the biggest in show history for Broadway theatres. With both Christmas and New Year's Day falling on Sunday, necessitating their celebration on Monday, the opening of last week, and of the present week also, were boom days for the theatres in New York.

With practically all the Broadway shows giving extra performances during Christmas week and New Year's Eve—the best day in the year in show business—falling on Saturday night, new records were set by many of the leading attractions. Every show shared in the holiday prosperity; even the tail-enders getting big money.

The six new shows which opened on Broadway last week got off to splendid starts with the aid of the holiday demand for tickets.

Leading all the legitimate shows in point of receipts, Charles B. Dillingham's musical show, "Good Morning, Dearie," at the Globe Theatre, with the aid of two extra matinees and the boosting of the Saturday night prices up to \$10 top, reached the sensational figure of \$42,000 on the week. Even the unequaled capacity of the Hippodrome, also under Dillingham's management, was not far above "Good Morning, Dearie." "Get Together," the Hipp. show, got around \$53,000 on the week, the Saturday night price going up to \$3.

A close runner-up to the Globe Theatre's show was Sam Harris' and Irving Berlin's musical show, "The Music Box Revue," which played to its utmost capacity, getting around \$39,500 on the week. The top for New Year's Eve was also set at \$10, with two extra matinees during the week.

The only other attraction getting \$11 on New Year's Eve was Florenz Ziegfeld's "Midnight Frolic" atop the New Amsterdam Theatre. Its draw, of course, at any price within reason, was a foregone conclusion on such an occasion.

"Bombo" with Al Jolson, at Jolson's Fifty-ninth Street Theatre, ran a good third in point of receipts for the big week, getting nearly \$35,000. Its top on Saturday night was \$5, as was the case with almost all the other musical shows other than those three which ran up to \$10.

"Sally," at the New Amsterdam Theatre, the only holdover from last year among the musical shows, got about \$34,000 on the week.

"Blossom Time," at the Ambassador Theatre, with the aid of one extra performance on Christmas Day and a \$5 top on Saturday evening, drew \$25,000 on the week, which was about equaled by another Shubert musical show, the revival of "The Chocolate Soldier," which drew the same amount of money, but more people, at the Century Theatre. This show was sold at the cut-rate agencies on Christmas Day and all during the rest of the week, ex-

cepting New Year's Eve. There was no price advance for the Saturday night show.

Ed Wynn, in "The Perfect Fool," at the Geo. M. Cohan, got over \$25,000 on the week, a marvelous feat for what is aptly termed a "one-man show."

"Tangerine," at the Casino, and "The O'Brien Girl," at the Liberty, ran about neck-and-neck on the week, both drawing around \$23,000. "The Greenwich Village Follies," at the Shubert, got about \$22,000. "The Wild Cat," at the Park, took in over \$20,000.

Among the non-musical shows, "The Demi-Virgin," Al. Woods' farce at the Eltinge Theatre, "Bluebeard's Eighth Wife" and "Six-Cylinder Love," led the list with receipts for the week of about \$20,000 each. These shows, with most of the other dramatic attractions, played one or more extra matinees and raised the top to \$4 on Saturday night.

"Kiki," at the Belasco, got around \$18,000 on the week, and "The Bill of Divorcement," at the Times Square, almost touched this mark, getting around \$17,500.

"The First Year," at the Little Theatre, with the assistance of a matinee each day of the week, drew around \$15,000, this amount also being reached by the other favorite dramatic shows, "The Circle," "Lilies of the Field," and the newcomer, "Bulldog Drummond."

The speculators, who had been caught by the poor business of the week before Christmas, came back strong last week. They charged sky-high prices on Saturday night for the leading attraction, some tickets bringing as high as \$50.

For the New Year's Eve show, only two shows were listed at the cut-rate agencies. These two were "Uncle Tom's Cabin," at the Manhattan Opera House, and Fritz Lieber's company in Shakespeare at the Lexington Avenue Opera House.

On New Year's Day holiday, Monday, thirteen shows were listed on the cut-rates. These were: "Nature's Nobleman," "The Mountain Man," Fritz Lieber in Shakespeare, "Lilliom," "The White Peacock," "The Greenwich Village Follies," "The Idle Inn," "The Claw," "Alias Jimmy Valentine," "The Chocolate Soldier," "The Wild Cat," "The Great Broxopp," and the "Steamship Tenacity," which opened at the Belmont Theatre with a matinee performance.

VOTE TO ADOPT BLUE LAWS

SPRINGFIELD, Mo., Jan. 2.—The citizens of Springfield, by a vote of 6,082 to 3,166, decided in favor of adopting the Sunday "blue law." As a result of the election all theatres and places of amusement will be closed on Sunday.

COHAN SAILS ON JANUARY 14

George M. Cohan, sails for London on January 14th, on the *S. S. Paris*. He will open in his play "The Tavern" in the English metropolis about February 10th.

SOLDIER SHOW FAILS

"Ain't It the Truth," the soldier show, which was presented at the Manhattan Opera House during the week of Dec. 19th, under the auspices of the World War Veterans, a benevolent society, closed under distressing circumstances at the end of the week, the receipts having been so small that very little money could be paid the large number of performers and for the house rent.

An effort was made by those in charge of the show to play it at the Republic Theatre last week, but the proposition fell through.

The play was given for the benefit of destitute ex-service men, it having been backed by the World War Veterans, about \$12,500 having been spent on it. The show is said to have been poorly handled, one of the main reasons for its failure being the fact that the top price was set at \$5 for the opening night and \$3 during the rest of the week. The performers were all Equity members who had served overseas and had been paid half salaries during the three weeks the show rehearsed. A number of supers had been used in the production, all of them ex-service men, who were paid \$1 for each rehearsal and performance.

CARNIVALS CONDEMNED

CHICAGO, Dec. 29.—The International Purity Conference, at a meeting here today, condemned the Traveling Carnivals.

They were stamped as a means of spreading gambling and vice throughout the small towns, and that legalized immorality was carried on under the protection of the marriage vow.

The "for men only" type of shows was attacked by Miss Mary Sangers of Philadelphia, stating that those who patronize that style of show are "curious," thoughtless men and boys who let the barker's speech dominate them.

EVANS' MINSTRELS CLOSING

Gus Hill's George Evans' Minstrels will close their season this Saturday, January 7th, at Bowling Green, Kentucky. Business has been poor with the show this season, which is the reason for its closing.

Gus Hill still has seven shows on tour: three "Mutt and Jeff" companies, two "Bringing Up Father," one "The Girl from Greenwich Village," formerly known as "Boob McNutt," and one all-colored "Mutt and Jeff," which opened under the management of Joe Conoly at the Lafayette Theatre in Harlem last week.

TENT SHOW STRANDS

On Christmas, Monday, December 26th, money for transportation from Electra, Texas, to San Francisco was wired by Equity from its New York offices to the five members of the tent show owned by the Copeland Brothers, which stranded in Electra. The cashier at Equity headquarters was gone for the day, but the officials scraped together enough money for the stranded actors and wired it immediately.

"EMPEROR JONES" IN THE SOUTH

RICHMOND, Va., Jan. 2.—"Emperor Jones," with Charles Gilpin, the colored actor, as star played here last week and instead of meeting with the opposition expected, did an excellent business, and Gilpin was enthusiastically received. It will play a number of other Southern cities.

WINTER CIRCUS OPENING

PHILADELPHIA, Jan. 2.—An entirely new departure will be inaugurated by the leading tent shows wintering in the East, when "The Greater New York Hippodrome Shows and Winter Circus" opens at the First Regiment Armory the week of Jan. 16th. This is evidently an innovation completely changing the usual winter rest of circus attractions, and instead of the animals eating their heads off and piling up expenses, they will now be a source of revenue or at least pay for their keep. Many acts that usually lay off for the winter months will be employed.

The first performance will be preceded by a large circus parade, which will take place on the morning of the 16th. Frank Maurer's band, composed entirely of ex-service men, will lead the parade. Bears, elephants, ponies, horses, tigers, lions, in fact everything that goes to make an old time circus parade will be seen in the line of march.

Attractions from all of the great circuses are billed for the winter show, including acts from Barnum & Bailey, Ringling Brothers, Hagenbeck-Wallace, Santiago's DeAgro's, Walter E. Main and others. The Claronions, and The Davenport Troupe, of the Barnum & Bailey Shows, the Yokoye Japs, the Seven Mangian Family, Mlle. Demaree of the Ringling Brothers and the Hagenbeck shows, the Seven Morales Family of the Santiago DeAgro's Shows of Cuba, a dozen other acts as well as clowns and other things necessary for the success of a big show are scheduled to appear.

Tickets for what is probably the greatest winter circus ever organized are being sold at \$1.65 top, including the war tax. General admission tickets are \$1.10. Five thousand seats are available, a thousand of which will be reserved at the top price. Twelve performances will be given during the week, and should business warrant, the show will be held over. If the undertaking proves practical and profitable other towns may see a winter circus.

"LIGHTNIN'" BREAKS RECORD

CHICAGO, Jan. 2.—A new record for the Blackstone Theatre was set last week when "Lightnin'" drew \$29,000. This record was possible because twelve performances were given, seven night shows and five matinees. The house, which seats 1,219, was sold out at every performance, and thousands of persons were turned away.

THEATRE MANAGER IN BATTLE

CHICAGO, Ill., Jan. 2.—Martin A. Saxe, manager of the Pantheon Theatre, fought a hand to hand battle Friday night with three hold-up men. Saxe discovered the men breaking into the theatre and immediately gave battle. Police arrived on the scene and arrested the three. The theatre manager was seriously injured.

WILKES STOCK CLOSING

SEATTLE, Wash., Jan. 3.—The Wilkes Stock Company will close here on January 7th as a result of poor business. Wilkes claims that he has lost \$35,000 during the Seattle engagement.

NEW NAME FOR HODGE SHOW

BOSTON, Mass., Jan. 2.—"Dog Love" is the new name for William Hodge's show, formerly known as "Beware of Dogs." It is playing at the Plymouth Theatre.

METHODIST CHURCH THEATRE BAN IS OBSOLETE, SAYS PREACHER

Harry Dwight Miller, Pastor of Brooklyn Church, in which Harry Davenport, Actor, Spoke on Sunday, Declares That Church Will Solve Amusement Question

"The ban placed by the Methodist Church against the theatre is obsolete and misrepresents the spirit of Methodism to the outside world," declared the Reverend Harry Dwight Miller from the pulpit of the Hanson Place Methodist Church, Brooklyn, on Sunday night, after Harry Davenport, who plays the leading rôle in John Golden's play, "Thank You," at the Longacre Theatre, made a plea from the pulpit for the support of clean shows and the boycott of salacious and indecent plays.

Dr. Miller's church is one of the best known of the Methodist denomination in Brooklyn, and his approval of the theatre and the address made by an actor, which are said to have been unprecedented in churches of that denomination in Brooklyn, were received with approval by the audience.

Harry Davenport said that if the public boycotted plays to which a man would not want to take his wife, daughter or sister, the salacious plays would soon be very rare. Managers produce and authors write immoral plays because the public demands them, he said.

"The majority of actors and actresses are decent sort of persons," said Mr. Davenport. "They prefer clean rôles. Many of them do not like the rôles the managers make them portray, but they have to earn a living and have to depict the characters the playwrights write for them. If the public demands clean plays, it will get them."

"When my father and sister were playing in the early seventies, theatre-goers went most to the Shakespearean drama. A little later the Dion Boucicault type of comedy was most popular. Then came the bloodthirsty melodrama of the Theodore Kramer variety, followed by the musical comedy and the musical revue, another name for 'leg show.'"

"There is some indication that American theatre-goers have gone back in their taste. But the pendulum will swing back again. I am convinced that the great majority of Americans today favor clean, decent forms of entertainment. If they demand them, the theatrical managers will give them what they want."

Rev. Miller stated that the so-called ban of the Methodist Church is only a provision in the judicial section of the discipline and is not a rule.

"It is disregarded by most laymen and most preachers," he said.

"Christianity is a religion of joy and happiness," said Rev. Miller. "There is

not one word in the Christian or Jewish Scriptures prohibiting dancing, dramas and the playing of games."

"The church will solve the amusement question not through inane and generally ignored prohibition, nor through indiscriminate denunciation, but rather in co-operation with every agency to rid the dance of its objectionable features, taking its stand against gambling in any form, and helping the producers of clean plays in their laudable effort to establish a higher standard of dramatic production."

"Not in the standing aloof from life in complacent self-satisfaction that we are 'not as other men' but in moving out into the world of everyday life and seeking to bring life in all of its aspects into conformity with the will of God and the spirit of Jesus Christ will the church become a positive and redeeming factor in the life of today and tomorrow."

"There have been many actors and some producers who have been men and women of highest integrity. We need more men and women of unimpeachable life to enter the profession. We need more producers like John Golden, who has become one of the benefactors of the day through his series of clean, wholesome comedies."

"It would do more than a hundred Billy Sundays to banish hypocrisy and promote wholesome co-operation of pastors and people in the task of redeeming human life in all of its relations. A prominent producer this week told me that one reason why so many plays and pictures were vulgar was that they were an expression of the constant mental attitude of the men who produce them."

"But the principal difficulty is with us. The managers insist that they produce obscene plays because the public wants them. Be it said to the shame of the American people that a few men have gone into bankruptcy trying to provide clean amusements, while plays that should have landed their authors, producers and actors in jail have played to crowded houses. Thus we need to create a higher ethical standard in the common life."

"But the tide is turning. Decent people are turning in disgust from the bedroom farce and other samples of a decadent and degenerate stage. Producers and actors are seeing the handwriting on the wall. The clean play is the play of today and tomorrow, after all. May the church co-operate with every constructive factor in making our amusements more wholesome."

LAURETTE TAYLOR IN NEW PLAY

ROCHESTER, Dec. 29.—"The National Anthem," Laurette Taylor's new play, produced for the first time on any stage at the Lyceum last night, is peculiar. "The National Anthem," according to the author, J. Hartley Manners, is an arraignment of "jazz," which is the national anthem of all nations, "jazz" in its broader sense, however, as typifying the demoralizing results of the present day pleasures and excesses.

Throughout the action of the piece, there is a "jazz" accompaniment done off stage by an orchestra which played all manner of enticing tunes, among them being "Mon Homme," a number of Jerome D. Kern's melodies from "Good Morning, Dearies," and others.

The strains ran through the piece, and furnished one of the attractive features of the play.

The piece is of a peculiar type, entirely different from anything seen here before, and was written evidently with the idea of teaching that in the end the wages of "jazz" (sin) is death.

The production, lavishly mounted, played by a cast of high order, is intensely interesting, at least to that portion of the audience that likes to think, for those that attend the theatre for amusement, the play is perhaps dull, for it is long and talky and there is comparatively little dramatic action. Miss Taylor is charming and in the part of Marion Hale scored a decided success.

The story of the play is as follows: Marion Hale and Arthur Carlton are two children of wealth. They fall in love when still young, and marry. This takes place despite the protests of the boy's father, who tells in the girl's presence that the boy is not good and that in his opinion is beyond saving. The girl, however, believes that she can reform him.

The first act shows a country club at Northchester in mid summer; the next, New York during the following winter, immediately after the marriage of the young couple, who are planning a trip to Paris.

The third act shows the young couple in Paris, where the father's predictions regarding his son come true.

The boy sinks lower and lower, and the girl, who had married him in spite of the father's warnings, finds that her plans to reform him have failed. Under the influence of liquor and "jazz" he sinks lower and lower and she, unable to withstand the temptations, follows him on the downward path.

Mr. Manners keeps consistently to his theme and we are not in the least inclined to see exaggeration in the sorry plight in which his two chief characters are engulfed. The best part of the play is its veracity.

Miss Taylor gives a brilliant impersonation of Marion Hale and there was striking vividness in her method of illustrating the gradual slipping backward of the girl whose ideals were too shadowy to hold her to the road she would like to take. Miss Taylor showed again that she is an emotional actress of great power and originality and in her final scenes rose to exceptional histrionic heights.

Ralph Morgan played the weak, dissolute son and husband with graphic skill and Frank Thomas was equally admirable in the quiet restraint which marked his performance of Tom Carroll. A singularly charming and finished piece of acting was given by Lillian Kemble Cooper as Medeline Trent, Marion's sane, loyal friend. Greta Kemble Cooper, Margaret Hawkins, Dodson Mitchell, Richie Ling, Paul Porcasi, William Leonard and Ray Wilson were others in the exceedingly able cast who contributed to the general excellence of the performance.

MANY FILM CO.S FORMED

ALBANY, Jan. 2.—Four hundred and fifty-five motion picture companies were incorporated in New York State in 1921, at a total capitalization of \$28,373,400. The number receiving incorporation papers each month never fell below thirty and reached as high as fifty in some months.

TICKET WAR TAX OFF

The first step in the abrogation of the war tax on theatre tickets came last Friday, when the Treasury Department, through the New York office of the Internal Revenue service announced that, "beginning January 1st, 1922, there will be no war tax on passes,—nor tickets to any show, performance, or place of amusement that affords amusement for the sum of ten cents or less." The announcement was made by Collector Frank K. Bowers of the Second District in a letter answering an inquiry made by the New York Hippodrome.

Inquiry yesterday, made by the CLIPPER representative, developed the fact that the free list in the theatres of the downtown section as well as most of the Broadway theatres up town, were press courtesies, or tickets given to editors of newspapers, and theatrical magazines. These theatres are not confined to the vaudeville and legitimate houses, but to many of the larger motion picture palaces as well.

The old system of extending open house courtesies to professionals has passed into the discard, but the free tickets issued to newspapermen continue to be the predominant feature of the present pass system. The war tax on these seats ceased Sunday night at 12 p. m.

The most immediate benefit to the public, arising from the abolition of the sales tax on the free ticket list will come to those patrons of music who have been accustomed to enjoying concerts and recitals as guests of the artists, teachers, and musical managers, but who have been paying a tax of 10 per cent war tax the past several years. It is estimated that the pass list, in the majority of cases of small benefits, concerts, etc., has by far exceeded the amount of paid admissions, and the war tax burden of forty cents tax on every pair of \$2 recital tickets has weighed pretty heavily on the large body of students and amateur music patrons who very naturally flock to these entertainments.

The abolition of the penny taxes on the five and ten cent shows will prove a genuine boon to the children, as well as the grown-up patrons of these smaller houses.

Another feature of the cessation of the taxes will be the relief to the ticket seller, as well as the expiration of the delay caused by the more careful patrons, who always look to see whether they have received the exact change, even to the penny.

It is to be expected that the business in these smaller houses will pick up immediately, following the abrogation of this tax.

No announcement, made formally, has been received, as to the advisability of abolishing the tax on the tickets of the larger houses, although it would be a boon to the average theatregoer. Provided even that the tax were cut to five per cent, the box office sales would, it is naturally expected, rise at once, giving the government approximately the same amount revenue, and increasing the popularity of the price of seats, which, at the present time, are almost out of reach of the ordinary patron who is desirous of giving a theatre party, to even three or four people.

It is, however, expected that the tax in the near future will either be eliminated or reduced.

ALFARETTA SYMONDS

Alfaretta Symonds, whose picture appears on the cover of this week's issue, is playing the leads with J. Herbert Mack's "Maids of America" Company. Miss Symonds is considered to be one of the most versatile women in burlesque. Mr. Mack has given Miss Symonds a part in his show this year that gives her an opportunity to show her ability as an actress, and in which she is making a decided hit. This young lady has been out of burlesque the past two seasons, having toured the country in vaudeville. For two years she was featured in one of Fred Irwin's shows on the Columbia Circuit. She is playing at the Columbia Theatre, New York, this week.

CLINTONIA THEATRE OPENS

CLINTON, Ill., Dec. 29.—A capacity house greeted the formal opening of the Clintonia, the newly completed theatre in this city, Monday night. It is considered by many to be the equal of any theatre in the State.

All of the tickets for the opening performance were sold out a week in advance and hundreds who wanted to attend the first show of the Clintonia were disappointed.

Following the overture played by Hefley's orchestra of Clinton the thousand patrons of the theatre saw the first flash of the movies of the Clintonia.

BIG SALES FOR OPERA

CHICAGO, Ill., Jan. 2.—The largest cash window sales record for any day in the eleven years of the Chicago Grand Opera Company was established last Tuesday, when the cash sales totaled \$16,508.50. The largest sales was disclosed for "The Love for Three Oranges," which was given Friday night. The next largest performance was "Carmen," the New Year's Eve production.

SCOTT GIVES CO. DINNER

ST. PAUL, Minn., Dec. 29.—Manager M. C. Scott, of the Comet Theatre, gave a dinner to the members of his stock company and the house employees at a local restaurant Tuesday night.

Those present were Jimmie Parelli, Chubby Drisdale, Eddie Gilmore, Billy Clark, Jack Lewis, Ed. St. Clair, Tom Mackin, Harry Copley, Ann Owens, Rosie Chevalier, Sam Abie, Jack Adelson, Peggy Conroy, Irene Ryan, Stella Gordon, Louise Murray, Flo Howard, Bobby Shaw, Pearl Hillston, Trilxie Troy, Bill Perkins, Rosa McKinna, Arnold Anderson, Oscar Ogren, Bill Geortiz and Robert Hillston.

"TOWN MOUSE" STARTS

"The Town Mouse," a new play by Kenneth O'Hara, will be produced next week by the Gilloc Producing Company. Norman Hackett is starred in the piece, which will open out of town on January 2, and may come to New York in Feb.

JACK ORMSBY IN STOCK

PITTSBURGH, Pa., Jan. 2.—Jack Ormsby has opened in stock at the Academy.

SHUBERTS WIN LEGAL BATTLE AGAINST SMITH AND DALE

Augustus N. Hand, United States District Court Judge, Grants
Injunction Against Vaudeville Actors—Decision of
Great Importance to Theatrical Profession

The injunction suit brought by the Shuberts against Joe Smith and Charles Dale of the Avon Comedy Four, seeking to restrain them from appearing for any other management than theirs, was decided on Tuesday of this week by Judge Augustus N. Hand, in the United States District Court in favor of the Shuberts.

Although the case was tried last November, Judge Hand reserved his decision until this week.

Smith and Dale signed a contract with the Shuberts at a salary of \$900 a week for the first year and \$100 more per week, for each succeeding year. The contract carried a clause which stated that they were to be billed as Smith and Dale, and not as the Avon Comedy Four.

They were advertised on the opening bill of Shubert vaudeville at the Winter Garden on September 26th as the Avon Comedy Four. They did not open, and shortly afterwards were seen on the Keith Circuit. The suit of the Shuberts followed.

The Winter Garden Company, which is the Shubert concern the actors' contract was made with, vs. Smith and Dale case is of much deeper significance in the opinion of legal experts than the mere decision of this particular case. One of the two important issues in the case was whether Smith and Dale's performance was unique and extraordinary. This same point has come up in numerous other theatrical cases but no precedent has been set for such cases which are concerned with the value of actors who depend upon their own peculiar individuality or personality to "get over."

Judge Hand in his decision said: "This is a suit to restrain defendants, who are actors, from performing in violation of their contract with complainant."

"The defendants had for many years played in vaudeville in a quartette under the name of Avon Comedy Four, in which they were the principal actors. They had been engaged by the Shuberts from 1918 to 1921. On April 30, 1921, they were engaged by complainant—a Shubert company—to perform for one year at a salary of \$900 per week, and guaranteed an employment of thirty weeks."

"The contract provided for a similar engagement from September 1, 1922, to September 1, 1923, at the salary of \$1,000 per week and gave an option to hire the defendants for a third year at \$1,100 per week."

"The employer also agreed that if Smith and Dale were to play in a quartette the complainant would pay the salaries of the two additional members and that 'in the event that we shall use the quartette, we will eliminate the title of Avon Comedy Four and bill you as Joe Smith and Charles Dale.' The contract also contained the provision that defendants would play for no one except complainant without the latter's written consent."

"The previous engagement of Smith and Dale with the complainant expired before September 1, 1921, and other players were employed to take the parts of Smith and Dale at the Winter Garden performances in July and August, 1921. This not unnaturally caused friction and the defendants approached the beginning of the season which was to open September 26th, resolved to stand on their technical rights. Whether the complainant forgot the clause in the contract whereby the defendants were to be billed under their own names, or thought the defendants would not strictly insist upon the provision, I am not certain. It is quite evident that the reputation of the vaudeville performances by Smith and Dale had become connected with the name 'Avon Comedy Four,' and complainant preferred to have them play under that title. The advertising for the opening of the season was begun in the week

preceding September 26th, 1921, under the name of 'Avon Comedy Four,' both on bill boards and in the newspapers. On September 22, the defendants insisted that they must be billed in their own names. Arthur Klein, the vaudeville manager for Shubert, tried to dissuade them, but when he found they were insistent, promised to change the advertising. Smith testified that Klein never acceded to the demand, but this cannot be so, for Klein, after defendants' demand, immediately began to change the advertising. The Sunday newspapers contained full advertisements of the performance without a mention of 'Avon Comedy Four,' with the defendants' own names in large type. 'Avon Comedy Four' only appeared in one edition of a single Saturday paper, and then by mistake and contrary to the directions of complainant. The electric sign at the theatre was changed so that Saturday the defendants' own names appeared without the words 'Avon Comedy Four.' A hand-painted sign which contained the names 'Joe Smith and Charles Dale' in the list of stars was also displayed at the Winter Garden. Three-sheet posters were also placed with the defendants' names over the former posters which had contained the words 'Avon Comedy Four.' These new posters were placed about the theatrical district and except in a very few instances (perhaps but a single instance) completely obliterated all the original three-sheet signs. There were about fifty billboards known as 24-sheet signs scattered through the city, some as far away as Long Island City, which were not changed. The only wonder is that so many changes were accomplished by the complainant in so short a time."

"On Monday, September 26, the defendants refused to rehearse, declared themselves discharged on the ground that the advertising under the name of 'Avon Comedy Four' had not been completely eliminated and on September 28 obtained employment with Keith, playing under the name of 'Avon Comedy Four.' The character of the position taken by defendants is evident from the testimony of Smith who related his conversation with Arthur Klein, the Shubert manager:

"I says, 'Listen here, the contract called for Joe Smith and Charles Dale, not Avon Comedy Four and you will have to adhere to the contract.' And he tried to persuade us about Avon Comedy Four and finally I said, 'Now listen, if you do not eliminate the title of Avon Comedy Four immediately every place and everywhere, we will not appear Monday.' He said, 'Oh, now, listen boys, be reasonable.' I said, 'What do you mean be reasonable, after what they have done to us?' I won't relate it here—that is, I mean to the Court, and finally Mr. Dale and I walked to the outer office to go out and I made another emphatic statement. I says, 'Now listen Arthur, I am not going to tell you again after I leave here,—if the billing of Avon Comedy Four is not eliminated and Joe Smith and Charles Dale billed only as per contract, we will not appear Monday,' and we both walked out."

"Now law is not a mere game, the rules of which are made to surprise or confound the participants, but its rules are aimed at working out justice in a world where perfection and ideal adjustment is rarely possible. If a promise in a contract has been substantially performed and no appreciable damage can result from a slight failure of performance, a trifling lapse even in *limine* cannot justify rescission. All the more is this the case when the failure relates not to the main consideration but to a collateral promise. Human affairs do not run so smoothly and business engagements are not so perfectly adjusted that any other doctrine would be practicable or even tol-

(Continued on page 29)

PHILADELPHIA BUSINESS GOOD

PHILADELPHIA, Jan. 2.—The seven legitimate theatres here played to splendid business all last week, with the high marks on Christmas, Monday and Saturday night, New Year's Eve. This Monday's business was capacity in most cases also.

At the Garrick Theatre Henry Miller and Blanche Bates entered upon the last week of their engagement here in "The Famous Mrs. Fair." Will Rogers, in the Ziegfeld "Midnight Frolic," will open at this house next Monday.

"The Wandering Jew," which will end its two weeks' engagement this Saturday, played to splendid business last week at the Forrest Theatre.

Holbrook Blinn, in "The Bad Man," which played to capacity at almost every performance last week, begins its second week at the Walnut.

"The Passing Show of 1921," with Willie and Eugene Howard, played to S. R. O. houses last week, setting a new record for the house on Christmas Monday. The receipts for the two performances played that day were around \$9,000. This is the second week of the show at the Shubert Theatre.

McIntyre and Heath's show, "Red Pepper," which ends its two weeks' engagement at the Lyric on Saturday, played to great business all last week. The show looks like a winner. It will be followed in on next Monday by Al. H. Woods' show, "Ladies' Night."

Ethel Barrymore, in "Declasse," which plays its third and last week here this week at the Broad, will be replaced by Sam H. Harris' "Only 38."

At the Adelphi Theatre "The Bat" enters upon its fifteenth week. This play will probably set a new long distance record for Philadelphia.

SEEKS MARRIAGE ANNULMENT

WASHINGTON, Jan. 2.—Charged with impersonating a member of the New York police department and with later using the cognomen of a vaudeville artist with whom he was acquainted, Joe Bradt, alias James Maley, alias Louis Ocochadt, was before Justice Moncure on complaint filed by his wife, Margaret, formerly with "Round the Town," a burlesque show, who is seeking to have her marriage annulled.

Attorney Raymond Neudecker, representing the wife, told the court that Bradt also used many aliases during his travels. The defendant husband was an A. E. F. entertainer in France and at one time belonged to a circus orchestra. Upon being satisfied that Bradt had married the girl under an assumed name, Justice Moncure set the case down for trial, Attorney Neudecker seeking the cancellation of the marriage on those grounds.

DEMPSEY SHOW BREAKS RECORD

SAN FRANCISCO, Jan. 2.—The Jack Dempsey Road Show at Pantages Theatre last week broke all previous records for receipts. Eva Tanguay up to now held the record, but on the first two days of the Dempsey show the champion's receipts beat the Tanguay money by fully \$1,000 each day. With the extra matinees, which were given each day, the receipts totaled from \$6,000 to \$7,000 more than Miss Tanguay's receipts for the week. The admission prices were 50 and 75 cents with a daily turn away. Much credit is being given to Manager Roy Stephenson for arranging unusual publicity and also for the fact that the show was above the usual mark.

TRENTON PLAYERS CLOSE

TRENTON, N. J., Jan. 2.—The Trenton Players, a stock company playing at the Grand Theatre, closed on Saturday night. Poor business caused the ending of the engagement.

The Trent Theatre, which also has been playing stock attractions, will continue its present policy.

FRED HOWARTH DEAD

Fred Howarth, well-known theatrical manager, last season manager of His Majesty's Theatre, Montreal, and recently manager of the De Courville Revue, "Hello, Canada," died last week in Victoria, B. C.

ACTRESS CHANGED HER MIND

PHILADELPHIA, Dec. 31.—A miss is as good as a mile, in the opinion of May Louis Walker, the red-haired vampire in "The Famous Mrs. Fair," who walked half way up the aisle of St. John's Catholic Church last Thursday on the arm of her betrothed, Dr. M. R. Hoag of Lock Haven, Pa., a dentist, and then suddenly stopped, let go, and walked right out of the church.

"Gee whiz, I'm glad I'm free," Miss Walker is quoted as having said between sighs of relief when asked why she had so abruptly terminated the wedding before the Rev. Thomas J. Ryan had a chance to show his ability as a knot-tyer.

"I changed my mind," said Miss Walker. "So we see," those around her unanimously agreed.

"Dr. Hoag had declared that a professional woman could not make a good wife," she continued, "and the stage and my art are too dear to me to give them up. It's too bad, but I must be free to be able to continue my career."

Dr. Hoag, who is a dentist, and a good one, too, attended school with Miss Walker when they were children, at Sayre, Pa. Miss Walker made a hit recently when she stepped into Jeanne Eagle's part in the "The Night Watch" when it played at the Century Theatre, in New York, and held down the job for the rest of the show's run. She is playing the role of the vampin' widow in "The Famous Mrs. Fair," which is now at the Garrick Theatre here.

MARCUS SEEKS INJUNCTION

SPRINGFIELD, Ill., Jan. 2.—Henry Marcus, showing the illusion, "Sawing a Woman in Two," at the Majestic Theatre here, last week, acting for Horace Goldin, owner of the act, brought suit in the Federal Court against George Hickox and William Cave, managers of the Chatterton Theatre, and Richards, the Wizard, who is billed to appear at that house this week, seeking to enjoin them from showing the Selbit version of the illusion.

On Tuesday, Marcus will apply, through his attorney, William St. John Wines, to Judge Louis Fitzhenry, for a temporary injunction restraining the managers of the Chatterton and magician Richards from showing the act here, and seeking to restrain Richards from showing it anywhere.

Horace Goldin has already brought at least four suits in different parts of the country seeking to enjoin the showing of P. T. Selbit's, the English magician, illusion called "Cutting Through a Woman." Selbit has several acts playing.

COLORED SHOW HAS BIG WEEK

The all-colored company of "Mutt and Jeff," which opened up under the management of Joe Conoly and Gus Hill at the Lafayette Theatre in Harlem last week was held over for another week. Last week over \$8,500 was grossed, the show making a great hit with the colored audiences.

Following its engagement at the Lafayette, the colored "Mutt and Jeff" company will go on tour, a route of over twenty weeks having already been arranged. The show will play four weeks in Chicago at the two colored theatres there, one in Washington, one in Baltimore and two in Philadelphia, and will then play South.

Depending upon the success of the all-colored "Mutt and Jeff" on tour, Hill may send out a number of such shows.

ROGERS "FROLIC" OPENS MONDAY

Will Rogers, in the "Midnight Frolic," will open his road tour under the management of F. Ziegfeld on January 9th at the Garrick Theatre in Philadelphia. Following this engagement it will go to Chicago for a run, and later will play Boston.

In the cast are Arthur West, Lotta Miles, James Duffy & Co., Brandon Tynon, Jack MacGowan, Lucille Harmon, "Top-Notch" Four, Eva Shirley and Band, and Annette Bade.

WHITESIDE PLAY FOR CHICAGO

CHICAGO, Ill., Jan. 2.—Walter Whiteside, who has been hovering about this metropolis with an eye for a theatre, has been assigned to the Central Theatre where he will open as the star of "The Hindu" on Jan. 8, succeeding "The Skin Game."

SHUBERT-ERLANGER WAR ENDS; WILL CO-OPERATE IN BOOKING

Agreement, by Terms of Which Opposition Between Two
Offices Is Ended, Made Last Week—Philadelphia First
City Affected, Others to Be Added to List

The culmination of the negotiations between the Shuberts and the A. L. Erlanger offices for the ending of the old warfare between them and the uniting of the booking departments of both, the two largest in the country, were confirmed last week by Lee Shubert and A. L. Erlanger.

The first intimation of the burying of the differences between the Shuberts and Erlanger, which have existed since the Shuberts succeeded in breaking the power of the Klaw & Erlanger booking monopoly a number of years ago, came last October when the two theatrical factions agreed to co-operate in the booking of their theatres in Syracuse, New York, the original home of the Shuberts and one of the main battle grounds of the conflicting interests of the two parties.

The Shuberts, at that time, entered into an agreement whereby their Wieting Theatre in Syracuse and Erlanger's Bastable would not conflict in bookings. The plays booked for the two houses have since been arranged so that the attractions do not harm one another. In the past, for example, Ethel Barrymore in one play, booked by Erlanger, has been pitted against Jane Cowl, a great draw on the road, at the Shuberts' Wieting Theatre. Such conflicting attractions has proved to be harmful to both and the elimination of the injurious competition has already been advantageous to the Shuberts and Erlanger.

The Erlanger office, which books the productions of Chas. B. Dillingham, David Belasco, Henry Miller, Florenz Ziegfeld, and other managers, also entered into an agreement with the Shuberts last week to co-operate in the booking of theatres in Philadelphia, where Erlanger is associated with the powerful Nixon-Nirdlinger interests.

The co-operative booking of the Shubert and Erlanger houses will be extended throughout the country wherever their interests clash.

The consolidation of the two most important booking offices in the country has been favorably commented upon by most producing managers, but several expressed the hope that the combination would not in time adopt the monopolistic tactics of the old K. & E. organization.

Lee Shubert issued the following state-

ment last week with regard to the amalgamation of the Shubert-Erlanger bookings.

"The project was undertaken in Philadelphia in order to avoid a clash between our booking offices and the booking offices of the Erlanger-Dillingham interests. It was discovered as the result of our experience that programs in certain cities were frequently overbalanced because of a preponderance of musical over dramatic shows.

"The purpose of the agreement was to avoid direct opposition between the two offices. In time it would mean that we would help each other by booking our productions in each other's houses. If, for example, Doris Keane, Ethel Barrymore and Sothorn and Marlowe were playing together in one town, people would tend to go to only one of them since all are dramatic productions. But if a musical comedy were substituted for one of them it might attract the same audiences—at least those who were lovers of musical comedy.

"Conditions in the past tended to unnecessarily increase competition between the two offices. A verbal agreement was therefore entered into between the Erlanger-Dillingham interests and ourselves, whereby the books of each organization are to be open to the other so that future bookings may be more evenly balanced.

"So far this agreement applies only to Philadelphia but it will be extended to other cities in which this condition exists as soon as possible. No attempt will be made to introduce the system into New York. This problem does not exist here to the same degree. People in New York will go to ten musical shows if they are good. In a city of virtually unlimited productions audiences do not require the same careful balance that they do in smaller cities.

"The agreement is not concerned with the labor problem and is not designed to alleviate it."

While he confirmed the reported agreement, Mr. Erlanger declined to go into details.

"It has always been my inclination to help the producing manager," he said, "and I feel that Mr. Shubert has the same inclination."

PLANS SUIT OVER CONTRACT

James Allman, the producer of the "Corner Store," has engaged counsel to institute a suit at law against the Shubert Advanced Vaudeville for an alleged breach of contract.

Allman claims that a contract was made by the terms of which he was to produce an act for the Shubert circuit and was notified of the opening date, but before he had the opportunity to open he was told that his services were no longer required.

Morris Grossman, his attorney, is preparing papers in which he claims damages to the extent of \$5,800 for the alleged breach of contract.

FUND BENEFIT ON JAN. 20

A benefit for the Actors' Fund of America will be held at the Century Theatre on Jan. 20, under the supervision of Daniel Frohman, its president. The purpose of the benefit will be to raise funds for the actors' home in Staten Island. Theatrical stars who are in the city at that time will offer their services.

"RIP VAN WINKLE" IN FILMS

"Rip Van Winkle," made famous on the stage by Joe Jefferson, and played by him for many years, is to be seen on the screen and will be shown in a number of nearby cities next week, after which it will be brought into a Broadway house.

WILL CONTINUE TO PRODUCE

Contrary to the announced intention of Florenz Ziegfeld to stop producing shows in this country when the Actors' Equity Association-Producing Managers' Association agreement expires in 1924, almost all the other leading New York producers, who produce at least 75 per cent of the plays seen here each year, last week declared that they would not retire from the business, as Ziegfeld says he will and George M. Cohan did.

Ziegfeld's decision to leave the producing business was made because of trouble he had with Equity recently over the question of paying chorus girls for extra performances, which Ziegfeld only consented to do after pressure was brought to bear upon him.

In 1919, during the actors' strike, many of the producing managers declared that they would leave the business if Equity won. Now the same managers say that they will not, or else are non-committal about their future plans.

The Shuberts, of course, with their widespread interests, must produce, Equity Shop or no Equity Shop. The same thing is true in a smaller measure with A. L. Erlanger, at whose office it was said that he would positively continue producing after 1924.

Sam H. Harris, president of the P. M. A., Charles Dillingham, Marc Klaw, Wm. Harris, Jr., the Selwyns, A. H. Woods, George C. Tyler, Charles Frohman, Inc., all said that they would not drop out of the business after the expiration of the A. E. A.-P. M. A. agreement in 1924.

Henry W. Savage said that he did not know whether he would retire or not in 1924, and Arthur Hopkins wasn't sure, either, but David Belasco, the producer who came out in commendation of George M. Cohan's leaving the business, declined to commit himself one way or the other.

NATIONAL PLAYERS CLOSE

The National Players, a group of actors operating on the co-operative plan, closed their engagement at the National Theatre on Forty-first Street on Saturday. The first production of the actors, all of them well known, "Tribby," played for only two weeks, although it was scheduled to run four and to be followed by other plays.

Although "Tribby" did not catch on with the public the real reason for the abandoning of the plans of the co-operative company was the inability of the actors to work amicably, according to report. Wilton Lackaye, Charlotte Walker, George Nash, Harry Mestayer, Macklyn Arbuckle and Edmund Lowe, had not agreed to allow themselves to be directed by one of their number, and consequently there resulted a serious confusion in the presentation of the play, and the operation of the theatre.

CUTS OUT "THEATRICAL NIGHTS"

CHICAGO, Ill., Jan. 2.—Will J. Harris, producer of "Ain't We Got Fun," the musical revue that is now holding forth at the States Restaurant, announces that he will abandon running theatrical nights. Mr. Harris gives his reason for this move, due to the fact that artists are objecting being called upon to render their services gratis. Various other cabarets throughout the city are continuing with their "song publishers" and "theatrical nights."

FILM ACTRESS DISAPPEARS

SAN FRANCISCO, Cal., Jan. 13.—Bessie Montgomery, the movie actress, mysteriously disappeared while on board the steamship Yale en route from Los Angeles and the police and steamship officials are making a rigid investigation in regard to the matter.

The girl's absence was first discovered when a friend went to Miss Montgomery's stateroom shortly before the vessel docked.

ATTEMPT SAFE BLOW UP

ST. PAUL, Dec. 26.—An attempt was made this morning to blow up the safe at the Comet Theatre, at No. 176 East 7th Street. Robbers entered through a rear window. They had the safe moved to the middle of the office when a policeman appeared and they fled.

"THE LAW BREAKER" STARTS

STAMFORD, Dec. 31.—"The Law Breaker," Jules Eckert Goodman's newest play, which opened here last night, proved to be just what might be expected from the title,—a crook play. Although it has plenty of action, after a rather slow opening, it tends toward the preachy problem play, in that the leading characters are out to prove that there is very little difference between the wealthy financiers and crooks who are the reason for the employment of police.

One of the characters in the play, a priest, played by Joseph MacCauley, who meets many criminals and believes that every criminal can be reformed without the needless expense of sending him to jail. And there is a wealthy young settlement worker, a society girl, who thinks that the lack of moral responsibility among crooks is the only difference between them and other more or less respectable classes. The priest and the woman prove their theories and disprove those of a banker and a lawyer, who, although believing in the efficacy of punishment for law-breakers, would cover the crime of a bank-robber because the son of a wealthy man is mixed up in the case.

The chief crook in the play, played by John Cromwell, is made to realize the error of his ways, when the settlement worker impresses him with the fact that he will betray her confidence if he doesn't reform. And a girl crook, played by Faïre Binney, is taught to make sacrifices instead of stealing.

Two detectives, played by Marcel Rousseau and John Milton, depict the standard type of stage plainclothes men with very little variance from the accepted characteristics. John Cromwell, as the crook who sees the light, and Faïre Binney, as his associate, who sees the same ray, and Laura Walker, as the settlement worker, played their roles acceptably.

BOSTON HOLIDAY BUSINESS BIG

BOSTON, Jan. 2.—Boston's theatres played to great business last week, and this week's results will in all probability be just as good.

At the Hollis Street Theatre "Mr. Pim Passes By" plays its fifth and last week. The business last week was almost capacity at every performance. It will be followed next Monday by "The Wandering Jew," here for a three-week engagement.

William Hodge's show, now known as "Dog Love," which played in New York under the warning title, "Beware of Dogs," plays its second week at the Plymouth Theatre.

At the Colonial Fred Stone continues turning them away in "Tip-Top."

"Afgar," with Delysia, closes here on Saturday. It will be replaced next week by McIntyre and Heath in "Red Pepper," their latest vehicle.

At the Selwyn Theatre "Happy-Go-Lucky," with O. P. Heggie, begins its second week. This show did well last week.

"Irene," at the Sam S. Shubert, in the second week of its return engagement, played to fine business last week.

D. W. Griffith's picture, "Orphans of the Storm," at the Tremont Theatre, has caught on splendidly here.

WANTS SAXOPHONE PLAYERS

Daniel Frohman, president of The Actors' Fund of America, extends an invitation to all saxophone players to meet him personally upon the stage of the Lyceum Theatre, at 152 West 46th St., at twelve o'clock noon on Monday, January 9th, for the purpose of arranging the greatest musical act ever produced on a New York Stage.

This great saxophone act will doubtless prove the hit of a wonderful bill to be given at the annual benefit of the Actors' Fund, which will be held at the Century Theatre on Friday afternoon, Jan. 20.

Mr. Frohman staged a somewhat similar act at the Hippodrome three years ago for the leading composers, which was heralded as a gigantic theatrical event, but he expects to outshine that event with the galaxy of saxophone players.

Gypsy Corine, will begin a ten weeks' engagement in Boston.

ITALIAN ACTS AT THE 14TH ST.

Italian vaudeville has invaded New York and has come to stay, according to the management of the 14th Street Theatre, where it has been playing to dollar top prices for the past week.

The idea of Italian stock productions is not new to New York, having been presented successfully on Sundays for the past two years at the Olympic Theatre, but the presenting of a variety bill of five, six and eight acts under the direction of an impresario is new in the field of vaudeville. For the past month, the 14th Street Theatre, under the management of Jos. S. Klein, has been presenting five to eight acts of vaudeville on Sundays at prices of 50, 75 cents and a dollar, and packing 'em in at that price.

The bill is presented by an impresario who plays the house on a percentage basis, paying his talent from his end. This week's bill consists of seven acts and a feature picture and is presented by Signor Farfarello as the manager or impresario.

"ROSA MACHREE" OPENS JAN. 9

"Rosa Machree," the new play to be produced at the Lexington Theatre on Jan. 9th, stars Julia Adler, in the title role. Miss Adler will be supported by Fuller Mellish, Clarence Dedwent, and Lancy Beaumont, with several others whose names have not been announced.

TWENTY-SEVEN BROADWAY SHOWS OPERATED UNDER "EQUITY SHOP"

Three Non-Equity Productions Opened and the Balance Produced Under P. M. A. Agreement—Geo. M. Cohan's "O'Brien Girl" Only Non-Equity Show Still Running

Since the Actors' Equity Association put into operation its Equity Shop policy, twenty-seven Broadway productions have been made in conformity with this ruling. Only three plays produced by independent managers have succeeded in opening on Broadway in defiance of Equity Shop. Of the twenty-seven Equity Shop shows on Broadway each was produced by individual persons or concerns excepting three which were produced by the Theatre Guild.

The three non-Equity shows, presented in Broadway Theatres were: Geo. M. Cohan's "The O'Brien Girl," Hilda Spong's "The Fan," and Helen Freeman's play, "The Great Way." "The O'Brien Girl" is the only one of these which still survives, the other two closing after runs of three weeks and one week, respectively. The only independent manager to succeed in braving Actors' Equity Association was George M. Cohan. His production, however, was enabled to have its present cast mainly through the fact that the three principal performers in it, Equity members, could not leave the show because they were tied up by run-of-the-play contracts.

The two actresses, who produced independent of Equity, Helen Freeman and Hilda Spong, both of whom were originally under the management of Wallace Munro, resigned from Equity in order to produce and appear in their non-Equity shows.

The twenty-seven plays produced under the regulations of Equity Shop were: "It's Up to You," "Tangerine," "Greenwich Village Follies," "Lilies of the Field," "Danger," "Tribby" (co-operative), "Princess Virtue," "The Ghost Between," "June

Love," "Gold," "Laurel and Elaine," "Suzette," "The Married Women," "The Fair Circassian," "The Mask," "Don Juan," "The Children's Tragedy," "Pot Luck," "The Six-Fifty," "Goat Alley," "Ambush," "The Wife With a Smile," "The Man Who Got Slapped," "The Great Broxopp," "S. S. Tenacity," Shakespearean Repertoire with Fritz Lieber, and "Up in the Clouds."

Fifteen of these Equity Shop productions were failures, about the same ratio that prevailed this season with all Broadway shows. One at least, "Tangerine," is a real hit, two at least are making a fair profit, "Lilies of the Field," and others were produced too recently to pass judgment upon as to their chances of success.

One noticeable feature of the plays produced under the terms of Equity Shop is the fact that many of them are produced by individuals who value art above financial success. Others of these independent productions have been made by persons new to the theatrical producing business. Of the former class "Laurel and Elaine," produced by Edmund Milton Royle; "The Children's Tragedy," produced by Arnold Daly; "Ambush" and "The Wife With a Smile," both produced by the Theatre Guild. Of the second class, the inexperienced producers, there were "Princess Virtue," managed by Gerald Bacon and financed by a Wall Street broker; "June Love," produced by Sherman Brown; "The Fair Circassian," produced by Miss Gertrude Newhall; "The Six-Fifty," produced by Lee Kugel; and "Goat Alley," produced under the auspices of the Medical Review of Reviews magazine.

"SQUAW MAN" TO BE OPERA

"The Squaw Man," by Edwin Milton Royle, is to be adapted for an opera. The work is being done by Henry Hadley and will be completed early in the spring, it was announced.

Mr. Hadley, who wrote "Cleopatra's Night," which is now in the repertory of the Metropolitan Opera Company, has long considered "The Squaw Man" ideal for grand opera.

The libretto is being written by Grant Stewart, who, though better known as an actor, wrote "Arms and the Girl," "Caught in the Rain" and many others.

William Faversham is at present using "The Squaw Man" as a revival vehicle at the Astor Theatre.

LINDER LOSES EYESIGHT

LOS ANGELES, Jan. 2.—Max Linder, the well-known movie comedian, is suffering from blindness caused by the powerful studio lights used in making pictures. He is still unable to work, although physicians hold out hope for his recovery.

Linder's first picture after a lapse of several years was released a short time ago. He was working in the studio on the second of the series he had been contracted to make when his eyes became affected, necessitating the halt of the production work. The picture he was working on was a burlesque of "The Three Musketeers."

ABANDONED BABY ADOPTED

MINNEAPOLIS, Jan. 2.—F. N. Phelps, manager of the Hennepin Theatre of the Orpheum, Jr., string here, has officially adopted the little waif that was left in the nursery of the theatre by its mother on November 16, and following a recent visit of Mort Singer, the child was placed on the theatre's payroll.

A Christmas party, at which the infant will be the host to various children's organizations throughout the city, is getting considerable free space in the local dailies.

WORTHWHILE PLAYS

A list of worthwhile plays of last year has been issued by the Drama League of America. These "worthwhile" plays are not judged by their financial success. Conspicuous by their absence are the farces of the type of "Demi-Virgin," "Lilies of the Field," "Bluebeard's Eighth Wife," and "Ladies' Night." Here is the list:

"The First Year," "The Green Goddess," "Liliom," "Mary Rose," "Mr. Pim Passes By," "Wake Up, Jonathan," "Little Old New York," "Miss Lulu Bett," "The Emperor Jones," "The Easiest Way," "The Passion Flower," "Lightnin'," "Abraham Lincoln," "The Skin Game," "Enter Madame," "The Woman of Bronze," "Deçasse," "The Bad Man," "The Return of Peter Grimm," "Swords," "The Detour," "The Circle," "Duley," "The Whiteheaded Boy," "Daddy's Gone a-Hunting," "A Bill of Divorcement," "March Hares," "The Silver Fox," "Ambush," "The Claw," "The Madras House," "Anna Christies," and the Shakespearean productions of Sothern and Marlow, Walter Hampden, and Fritz Lieber.

AM. SHOWS OUT OF VAN CURLER

The Van Curler Theatre, Schenectady, which has been playing the attractions of the American Burlesque Circuit the last three days of the week, between Philadelphia and Montreal all season, will discontinue playing these, with Harry Hastings' "Harum Scarum," after this week, or "Puss Puss," which is booked to play there the last half of next week.

I. H. Herk, president of the Circuit stated Tuesday morning, that the shows will play Utica instead for three days. He did not, however, state what house the American Circuit had in Utica.

"WHAT WOMEN WANT" STARTS

"What Women Want of Men," a new play produced by the Beaulieu Equity Producing Company, opened in Beacon, N. Y., Dec. 26th. The show will play the one night stands. M. A. Brewer is manager.

HILL DISCARDS SHOW BILLING

As a result of the complaint brought by the Bohemians, Inc., producers of the "Greenwich Village Follies," against Gus Hill, producer of the road show named "The Girl From Greenwich Village," the matter was arbitrated by the Arbitration Committee of the International Theatrical Association and the billing which was alleged to be an infringement of the advertisement of the "Follies," was discarded by Hill.

"The Girl From Greenwich Village" was formerly known as "Boob McNutt," and as such toured for some time, but was operated for the first time under the new name on December 26th at Newark, Ohio. The billing objected to by the Bohemians, Inc., included the line reading that the show's cast contained "A score of Artists' Models," and one saying that the show had played on Broadway, the producers of the "Greenwich Village Follies" claiming that such advertising was almost the same as that used by them and that it would bring people into the theatres to see "The Girl From Greenwich Village" under the impression that it was the original show produced by them. The Bohemians, Inc., have a one-night stand show touring through the South, and "The Girl From Greenwich Village" is also a one-nighter.

NEW CO-OPERATIVE CO. STARTS

A new co-operative producing group, The Alviene Players, Inc., of which Frederick Loomis, Ann Anderson, Claude M. Alviene, Neva Alviene and George R. Holmes are the leading members, has been formed to present unusual plays of intimate type at the Alviene Playhouse, at No. 43 West 72nd street.

Six plays are to be staged during the season, the first of which will be "The Vale of Content," by Hermann Sudermann. A bill of one-act plays will be offered in the total of six bills.

The new organization aims to encourage the work of sincere American playwrights and to develop artistic talent and the American drama.

HOLMES RETURNING TO SUN

CHICAGO, Ill., Dec. 31.—It is reported than Coney Holmes is planning to resign his present position with the Shubert Circuit and will return to the Chicago offices of the Gus Sun Circuit. Holmes resigned his position with the Sun Circuit a month ago to join Jack Amick, who resigned from the Carrell Circuit. Both became members of the Shubert Circuit following their resignation from their individual positions. Mr. Holmes refused to discuss the matter, when interviewed by THE CLIPPER representative.

GLENDINNING IN HOSPITAL

Ernest Glendinning, recently star of "Sonny Boy," is recovering in the Lexington Avenue Hospital, 691 Lexington avenue, where he was operated upon last Saturday by Dr. S. G. Gant. His illness has caused the postponement of the new Marion Davies picture production in which he was to have appeared supporting the star.

LA VERNE STOCK CLOSES

CHICAGO, Ill., Jan. 2.—The Dorothy La Verne Stock company closed at the Empress Theatre in Lansing, Mich., last week. The proprietor of the theatre will establish his own company, having selected a number of artists from among the La Verne players. The balance of the cast have returned to this city.

SELWYN HOUSES TO OPEN SEPT. 5

CHICAGO, Ill., Jan. 2.—The Selwyns announce that they plan to open their new Selwyn and Harris Theatres, now in course of construction at Lake street and Dearborn, on Sept. 5th. The Selwyn will be dedicated by "The Circle."

CORSE PAYTON STOCK OPENS

Corse Payton opened at the Supreme Theatre, Brooklyn, this week with his stock company. Langden McCormick's "The Storm" is the first offering of the season.

A. E. A. HAS 9,756 PAID UP MEMBERS

Equity had 9,756 paid-up members on December 1, 1921, it was declared by Frank Gillmore, executive-secretary, last week. This figure is exclusive of the paid-up membership of the Chorus Equity Association, which has 4,000 members in all.

Since the inauguration of Equity Shop managers and actors opposed to Equity have asserted that although the organization may have over 12,000 members, as it has, only a small percentage of them were in good standing. Mr. Gillmore's statement was made largely for the purpose of contradicting these assertions.

Almost 4,000 new members were elected to Equity during 1921, according to Mr. Gillmore, but about 1,000 members were dropped during the same period for non-payment of dues. The Equity rule is that delinquent members must be dropped after their dues have lapsed eighteen months. The total membership of the Actors' Equity Association on December 1st was 13,000, making 17,000 in all with the inclusion of the membership of the Chorus Equity Association.

One of the main reasons for the fact that less than 10,000 of the 13,000 members of Equity are paid up to date is the great slump in the motion picture industry, according to Mr. Gillmore. Many motion picture actors, he said, came to New York from Los Angeles when the picture producing centre slackened off, hoping to obtain legitimate engagements in New York and joined the Equity.

There is also a constant "floating" membership of newcomers in the profession who get one engagement and then leave the stage for other lines of endeavor or private life, said Mr. Gillmore.

BIG SHOWS IN CLEVELAND

CLEVELAND, Jan. 2.—Local vaudeville bills for the first week of the New Year present a variety of acts with a liberal sprinkling of headliners at both the Keith and Shubert Theatres which ought to satisfy the most diversified taste of vaudeville lovers.

At B. F. Keith's Hippodrome eight acts with over 100 performers are on the bill, five of the acts being well-known headliners. Bert Baker and Company are presenting their comedy sketch, the "Prevocator"; Craig Campbell, the tenor, a favorite on the Keith circuit, makes his first appearance; Florrie Millers and Al Gerard, with a company of 30 people are presenting "Klick-Klick," one of the most elaborate acts in vaudeville, in which Santley and Sawyer were first seen. Bert and Betty Wheeler, and Austin Seed are other favorites on the bill. At the Keith 105th Street Theatre Frank Dobson and his Sirens are heading the bill; Blanche and Jim Creighton; Liddel and Gibson, and others being on the bill as well as Faber McGowan and Howard and White.

At the Shubert's Ohio Theatre the musical comedy star Adele Rowland heads the bill, others being Chas. T. Aldrich, Ernestine Myers and Company, Calahan and Bliss, Burt Earle and Girls, Harry Hines and Equilli Brothers, and others.

BRADEN IS PRESS AGENT

Frank Braden, until last season general press representative for the Sells-Floto show, has been appointed general press agent for the A. G. Barnes circus. Mr. Braden is now enroute to Los Angeles to take up his winter duties with the show, which is scheduled to open their season in April this year.

VICTORIA KAYE SUED

Victor C. Kubes yesterday filed suit for divorce against Margaret d'Amado Kubes, known on the stage as Victoria Kaye. She is now in Minnesota.

The couple were married in 1914. The charges against her were not disclosed.

RUSSIAN OPERA CO. ARRIVES

The Imperial Russian Opera Company, which has just completed a tour of the Orient and the Far West, arrived in Seattle last week, and is booked to play an engagement in San Francisco, in the Columbia Theatre, during January.

VAUDEVILLE

FAIRBANKS FILM BOOKED FOR VAUDEVILLE

MOSS AND PROCTOR TO SHOW IT

The Douglas Fairbanks picture, "The Three Musketeers," will be seen at three of the E. F. Proctor vaudeville theatres and all of the Moss houses in New York, with the exception of two, during the week of January 9th.

With the Fairbanks picture, the two circuits have broken a standing rule, in the matter of films, and will run the picture for a full week. In order not to lengthen the show to a particularly late hour, the vaudeville bills will be cut down, and as a result houses that have been playing six or seven vaudeville acts will play but two or three in connection with the film.

In the Proctor houses, the film will be seen at the 58th Street, the 23rd Street and the 125th Street houses. In these houses the vaudeville bill will be cut three acts.

The picture will be shown in the following Moss houses: The Flatbush, Riviera, Jefferson, Coliseum, Hamilton and Columbia. The Columbia shows pictures exclusively, but in the other houses two or three acts will be cut from the bill. The picture as originally shown ran about two hours, which naturally necessitates the cutting down of the vaudeville portion of the bills.

MARION HARRIS' MOTHER DEAD

COLUMBUS, O., Jan. 2.—Through the death of her mother, Mrs. Mary Ellen Harrison, in Chicago, Marion Harris was forced to cancel her engagement at the Keith house in this city. She will return from Chicago for her engagement at Proctor's Theatre, Mt. Vernon, January 2nd.

MILLER MANAGING BAYES SHOW

Ira Miller, late manager of the Shubert Theatre, Dayton, which closed a few weeks ago, is now managing the Nora Bayes show. He took charge of that company in Hartford last week. He will remain with it for two weeks and will then manage another Shubert house.

CUTTING DOWN BILLS

MUSKOGEE, Okla., Jan. 2.—The Interstate Orpheum Theatre in this city is the only house on the Interstate circuit that has reduced its vaudeville. For the past year it has been running six vaudeville acts on a split week policy. It will now only run vaudeville on Sunday.

VAUDE. SHOWS IN HALL

FREEMONT, Ill., Jan. 2.—The Germania Society of this city converted its hall into a vaudeville and motion picture theatre and had its first opening Christmas Day. The bill consisted of four acts and a feature picture. The vaudeville policy will be continued and will run Tuesday, Saturday and Sunday.

MACK IN AUTO ACCIDENT

While driving in an automobile on the Merrick Road, Long Island, last week, Howard Mack, of the vaudeville team of Mack and Lane, seriously injured his right eye. Mr. Mack, however, is appearing in the act, but is wearing colored glasses to conceal and aid his eye.

CUMBERLAND FOR VAUDEVILLE

John Cumberland, who appeared in a number of the A. H. Woods' farces and who was starred this season by Charles Dillingham in a short lived play, is going into vaudeville, in a sketch called "The Fall of Eve."

NEW ACTS

Garnet Lee and Ray Shannon will soon be seen in a new act entitled "Gone, but not Forgotten," written by Way Dalton of Dalton and Craig. Miss Lee has lately been one of the features of the Edelweiss Gardens, Chicago, while Shannon has lately been appearing in vaudeville with his wife, Norma Shannon. Mrs. Shannon has retired and is now living in Cincinnati.

Renard and West are now appearing on the Fox time in a new act entitled "The Prince of Comedy."

Marie Russell opens a new single act on the Loew time this week in New York.

Frank Ford will soon be seen in New York in the feature role in a new girl act entitled "Betty, Wake Up."

Mary Lawler, assisted by the dancing team of Tierney and Downey, two boys, opened a new act at Utica last week.

Harry Ross, late with Nat Nazzaro, Jr., and Sid. Clarke are rehearsing a song and dance act which will be seen shortly.

Laura Lee, with four men, will be seen soon in "Romance a la Carte," a comedy skit of impersonations. Miss Lee was formerly connected with the "Chummy Chatterer."

Howard and Lewis opened their new act at the 81st Street Theatre Monday.

Myrtle Stedman, movie actress, will open shortly in a new act. The act was written by Lewis and Gordon.

ACTS PLAY IN BOX

CHICAGO, Ill., Jan. 2.—The vaudeville show offered at the Chateau Theatre the last half of last week, was forced to play in one of the boxes for the Friday matinee, due to the asbestos curtain refusing to work. The management was unable to have the curtain raised and the audience was informed of the predicament. The actors then performed in one of the boxes. Workingmen succeeded in getting the curtain to work just ten minutes before the evening performance.

ETTLESON AND BECKER DISSOLVE

CHICAGO, Ill., Jan. 2.—Emery Ettleson and Ned Becker, local independent agents, have dissolved their agency, the change taking place on Jan. 1. Ettleson will continue in the booking field, while Becker announces that he will retire from theatricals to enter commercial fields. He will be associated with his brothers in the furniture business in this city.

TWO JOLSONS IN N. Y.

Al and Harry Jolson, brothers, will be closer, theatrically speaking, when Harry Jolson, who is now being featured as a comedian on the Keith circuit, appears at the Colonial Theatre February 20th. This Keith house is just five blocks from the Jolson Theatre where the famous comedian is starring in his own production and at his own theatre.

RENOVATING THE JEFFERSON

The Moss-Keith Theatre, the Jefferson, which has been doing a capacity business for some time, is being renovated from lobby to roof. Approximately twenty thousand dollars will be spent in fixing up the place which is comparatively speaking, not an old theatre. Business will go on as usual during the renovation of the house.

MIDGETS GET CUT TAXI RATES

Ten members of Singers Midget troupe fell into difficulties with a taxi driver named Harry Morris, last week when he tried to charge the small folks \$3 to carry them to the Hamilton Theatre. At a police court it was decided that it took two of the midgets to make one full grown man, therefore the driver was forced to accept \$1.50.

NIXON - GRAND PLAYS KEITH SHOWS

NEW POLICY FOR FILM HOUSE

PHILADELPHIA, Jan. 2.—The Nixon-Grand Theatre of this city changes its policy this week from an exclusively picture house to continuous vaudeville of seven acts booked by the B. F. Keith Circuit. The bill that opened this house to vaudeville this week consisted of the following acts: Gardner's Canines, Florence Hobson and Eileen Beatty, Solly Ward & Co., Gilbert Wells, Crisp Sisters & Co., Stan Stanley and Bins and Grill.

Booked for the full week the house will play three shows a day at a forty-cent top.

TANGUAY BACK ON PAN. TIME

Eva Tanguay returns to vaudeville on the Pantages Circuit after taking a one week flyer as a hostess and entertainer in the "Follies Bergere." She appeared at the cabaret just nine days when she became ill and on recovering refused to return. She opens at Miles Theatre, Cleveland, at a reported salary of \$2,800 next Monday and will make a tour of all the principal Pan. houses before returning to New York. She will be assisted in her act by Ted Waldman.

AN UNUSUAL SINGER

"Kullscrita," a baritone who sings in a dozen or more languages, is rehearsing a new act in which he will open shortly under the direction of Hocky & Green. The unusual performer is an Abyssinian Hebrew, and of dark complexion. One of the features of his act will be to sing by request popular songs in any language that the audience may desire.

COOPER & MACK TO BOOK

Joe Cooper, affiliated with Cooper Bros., booking agents, for the past seven years, has been granted a Loew franchise and will be a partner in the firm of Cooper & Mack. Mack is now on a ten weeks' engagement over the Loew time and will join Cooper when he completes his contract. They will be located in the Churchill building.

MITCHELL FOR VAUDEVILLE

Grant Mitchell, who starred last season in "The Champion," is going into vaudeville in a condensed version of the play "Face to Face."

Mitchell was to head the Chicago company which is to present "The First Year," but the arrangements fell through.

FULL WEEK AT THE JOEY

FT. SMITH, Ark., Jan. 2.—The Joey Theatre, the new Interstate circuit house here, has increased its vaudeville bill from a half week stand to a full week of six acts. Since the house opened, some six months ago, it has played vaudeville for the last half of the week only.

LEWIS CANCELS

CHICAGO, Ill., Dec. 31.—Sid Lewis was forced to cancel his tour of the Western Vaudeville Managers' Association time in order to undergo an operation for the removal of part of his jaw bone. Lewis will be unable to continue his interrupted bookings until late in January.

VAUDEVILLE AT BARABEE'S

CHICAGO, Ill., Jan. 2.—Barabee's Loop Theatre, at present playing the Dempsey-Carpentier fight pictures, will report to vaudeville as soon as present film contracts have expired. Mr. Barabee admitted that the house plans to turn to vaudeville but did not know just when.

N. V. A. COMPLAINTS

Grey and Byron settled a complaint against Primrose, Alfred and Conrad, whom they alleged were using material consisting of a one word dialogue that belongs to their act. The later act has agreed to eliminate the talk.

King and Rose have filed a complaint against an act now appearing on the Gus Sun time using the same name.

William Ardo has complained against the act known as Ardo and Eddo for alleged infringing on the use of the name Ardo, to which the former claims priority rights.

The Bostock Riding School act has filed a complaint against the act known as the Crandal Circus for use of a certain bit of riding business. The later act has agreed to eliminate that bit from the act.

Bernard Burke has filed a complaint in the name of Will and Joe Mandel against Latell Brothers for infringement on piece of business having to do with a fall from a trampoline. The act also claims right to trick known as "The impossible trick."

Roy LaPearl has entered a complaint against the act known as Pinto & Boyle for the use of the "wop" plant in audience. This is the second time that this complaint has been made by LaPearl against this act. The first time Pinto & Boyle agreed to eliminate bit.

Tom Brown, of the Six Brown Brothers, has filed a complaint against the Hollis Quintette, also a saxophone act, for using clown wardrobe of the same type as that used in the Brown act.

Charles Daley, of the team of Daley and Healey, have filed a complaint against Paul Hill & Co. for the door bit used at opening of the Hill act. Daley and Healey allege that this bit is part of their act.

BECK AND SINGER ON TRIP

Martin Beck and Mort. Singer, heads of the Orpheum Circuit, left New York last week for a flying trip of inspection of the principal houses between Chicago and the Coast. Floyd B. Scott, manager of the publicity and promotional department of the circuit accompanied them as well as Mrs. Beck and Mrs. Singer. The trip will consume two weeks, all will return to N. Y. except Mrs. Singer who will remain in Pasadena for the winter months.

SHEA MANAGER KILLED

TORONTO, Canada, Jan. 2.—While on an automobile party last week, Charles Moore, resident manager of the Shea's Hippodrome was instantly killed when the car in which he was riding collided with another car. Seven other people were killed.

No one knows how the accident occurred, other than a surmise that the collision was the cause of the loss of the eight lives.

G. LEWIS POLLACK BOOKING

G. Lewis Pollack, who for the past three years worked on the books as assistant to Moe Schenck, has been granted a franchise by J. Lubin to book for the Loew circuit. Pollack will also handle the independent circuits and place people with productions. An elaborate office has been opened by him in the Romax building, and he is ready to do business.

"MONEY QUESTION" IS NEW ACT

Joe Scanlon, formerly of the "Big City Four," and Tom Reilly, formerly of the "Bison City Four," are rehearsing a new comedy singing act which will be called the "Money Question." They will open next week on the United time. Billy Jerome wrote the act.

GRANVILLE RETURNS

Bernard (Bunny) Granville has returned from a stay in Europe, where he has been appearing for the past two years. He appeared in "Mary," at all the principal halls and variety houses of England and the Continent during that time.

VAUDEVILLE

PALACE

Mme. Bradna in "The Circus Beautiful" opened to a crowded house, the kind that one expects for the opening show. With the aid of her assistants, and well trained animals and birds, the act moved along smoothly and entertained equally well.

Peggie Carhart, concert violinist, filled the second spot with the kind of an act that is hard to get over, especially at this theatre. Her selections were programmed, and her manner of working seems rather self conscious. Though a fairly good violinist, she failed to put her stuff over in a manner that allowed her to play the last selection on the program, probably intended for an encore.

In the third spot Harry Carroll and Company in "Varieties of 1922," went over better than would generally be expected of a girl act that has but one good voice, and no dancers to speak of. Carroll held down the bag at the piano very well, and the Bennett twins proved to be the mainstays of the girl part of the act. Ann Sands, supplied the only voice, and Harry Miller sang a song or two, and his dancing did not last long enough to make the impression of which he is capable. The Six Slick Chicks shapely and full of pep acquitted themselves in good style.

Number four was Lew Dockstader, who appeared as a traveling wireless outfit in his monologue, "Talking Through His Hat," by Aaron Hoffman. He carried a sort of telephone attachment with an electric light bulb on his chest, and on top of his high hat was a miniature wireless receiver that flashed back and forth. Most of his talk concerned his new invention, and as usual he dwelled considerably on politics. For awhile he called up many well known people and celebrities, calling them by their first name, from the President down to Doctor Lorenz. The skit supplied many laughs, Dockstader worked as smoothly as ever and put every point over.

The first half was closed by Sophie Tucker and her new company in "The Syncopated Jubilee," and it was a winner all of the way. With Al Seigel at the piano (she preceded him on the stage), she sang a variety of numbers, most of them not so spicy as some she sang in the past. She opened with a song about her former jazz band, and after a few numbers, was joined by a youth in the uniform of a private military academy whom she introduced as her son, and followed it with some mother and son stuff that was natural, and, undoubtedly many in the audience still believe it really is her son. After a solo by Seigel, and, later, a violin solo by the boy, more songs by Miss Tucker, an old Granny was ushered in and "Granny" was sung by "Everybody's Favorite," the act closing with a sort of fireside scene, and an encore, of course. Despite his foppish appearance, Seigel is an excellent pianist, the boy was a surprise with the violin, the negro added a little diversion, and Miss Tucker's songs went over great. An act that is many times better than her former vehicle.

The second half was opened by Houdini, the greater part of the act being taken up with bits of films showing him in action at one time or another, as well as being a plug for his forthcoming picture. Toward the end of his act, after the films and short monologues, he did his "Chinese Water Torture Cell" (invented by himself). With due ceremony he was hauled up head downward by his assistants and with his ankles encased in the cover of the cell, which was filled with water, he was lowered into the case and hid from the view of the audience until he effected his release.

With Joe Cook in the next to closing spot, what vaudeville bill could be a failure? As usual he went over great.

Alexander Brothers and Evelyn closed the show with their fancy rubber ball bouncing act, Joe Cook clowning in the act in return for the disguise aid lent him in his own act.

M. H. S.

VAUDEVILLE REVIEWS

COLONIAL

A well spotted bill with an even distribution of comedy and novelty was the offering at this house for the opening week of 1922.

Al Herman came about as close to stopping the show as any act on the bill, still the applause divided among the three stars, Sybil Vane, Mabel Ford and the blackface, would have weighed about equal.

Erford's Oddities a circus aerial act, consisting of three women, opened the bill with a more or less spectacular act, well routine and dressed. Opening with an Egyptian dance, the three women go into aerial work on a revolving trap worked by one of the girls with a bicycle pedal arrangement.

Harry and Denis Du For came second with their neat dancing offering. For neatness and dispatch this act delivers as well as any in the business and its principal feature is its cleanness. With a dancing "getoff" the act was called back for more and in addition to this took two bows.

Elizabeth Kennedy and Milton Berle were third. Billed in an act called "Broadway Round," they proved that despite their youth, they had arrived. As juveniles they have made a niche for themselves in the footlight world that many an old timer envies. The little girl is especially brilliant and it will be only a few years when the lights will proclaim her presence and she will cease to be one of those who were "among those present." Three bows. Basil Lynn and William Smythe came fourth in "A Racey Conversation." The English character in this act, though a little exaggerated, seemed to hit the audience in the right spot. With a collection of snappy material, the two sailed through to a flying finish. Took three bows.

Mabel Ford, assisted by D. Apolon, Golden and West, closed the intermission. Miss Ford with the assistance of a five piece jazz band offered a dancing revue, that met with considerable favor. The two dancing boys that she carries have considerable stage personality as well as an ability to handle their feet. Also special mention should be made of the solo work done by the banjo-playing member of her band. A fast dancing finish added considerable to the applause, the act taking three bows with a comeback number very much in demand. Intermission.

Sybil Vane, opened the second half. The little Welsh Prima Donna succeeded in capturing the hearts of her listeners with a very big volumed voice coming from one so small. She is assisted by Leon Dorneque, pianist, who plays remarkably well and is a real artist.

Miss Vane was one of the successes of the performance. After taking two bows she returned and sang a "Mammy" song that sold her all over again.

Frank Davis and Adele Darnell, in "Birdseed," came next and like those famous "eats for fowls" it cleverly gave every one present "food" for thought, particularly fattening thoughts, the kind that make you laugh. Cleverly delivered in a traveling salesman fashion it turned up as out of the "wow" quiet acts of the show.

Al Herman and his "all in fun" method of giving out inside information, on the other acts on the bill came the closest to stopping the show. Since his three year sojourn to the field of musical comedy endeavors he has learnt that a pretty voice is very necessary in putting over an act, or at least it helps a lot, and it was hard to tell who was the most appreciated, the blackface comedian, or the little fellow who sang a popular ballad from the box.

Daley, Mac and Daley in a comedy and straight roller skating turn closed the bill.

E. H.

RIVERSIDE

Opening a corking, eight act bill, to a capacity house, were Samaroff and Sonia, two Russians, man and woman, who did the peasant dances of their nation in great style, which put them over for a riot. The act is also helped out by four dogs, one a poodle with his hair shaved off. He furnished the comedy while another talented dog did most of the tricks, which were great. A fine act, which was well received, and which merited the applause given it.

A slide, shot from the projection booth, announced Marcelle Fallet, a French girl, and her mother. The mother assisted her daughter, at the piano, while the young lady in mention rendered several difficult studies with excellent technique. Forced to take an encore, she gave some of the war tunes, not the least of which was Geo. M. Cohan's famous song "Over There," which scored strongly. A great number, this song went even better than when it first appeared, and sent Marcelle off with a big hit to her credit.

Clayton White and Grace Leigh, assisted by their company, presented a sketch entitled "Cherie." The plot was concerned with a millionaire who is anxious to spend his money on some damsel, and who, when he least expects it, finds one that is interested in helping him out. The comedy was furnished by the character of Bruce Ascot, impersonated by White. A great comedy act, it filled the third spot, and would have gone better farther down the bill. However, it went over well, scoring a hit which carried the participants off to five bows.

Leo Beers, the international society entertainer, proved another sensation. His classy entrance, that of seemingly walking into his apartment, while waiting for the time when his next engagement must be fulfilled, got the audience from the start, and, although some of the lyrics of the different songs he sings were a little risqué, he got over wonderfully. He is using a new number, entitled "Kitty from Kansas City," and it went over remarkably well. His finishing song, entitled "In the Usual Way," was a comedy song, and was received well by the paid admissions.

Eva Shirley and Company, which included the California Ramblers, a corking nine piece orchestra, and Al Roth, an exceptional dancer, went well. Miss Shirley was not in good voice, and did not succeed in getting her numbers over as well as she should. The band got a wonderful hand, while Al Roth scored a hit with his dancing. In the second song, Miss Shirley picked up a little, getting over better, but not in her usual style. The orchestra came in for another ensemble, Roth for two more dances, and the act closed with a song composed of snatches of opera. A good act, which went well.

Ella Retford, the English comedienne, followed after the intermission with her songs, dances and impersonations. She was the hit of the entire bill, and deservedly, for she worked hard and fast, getting her material over with a smash that got her a riot. After her songs, she gave impersonations of Belle Baker, Marilyn Miller, and Charlie Chaplin.

Wayne and Warren, in a comedy skit built about a quarrel following a dance, got many hearty laughs and closed to several bows. The act is substituting for Billy Dale and Company. Got away in great shape.

Tom Bryan and Lillian Roderick in "Billboard Steps," had a dance novelty with a pleasant intermingling of song. The two were assisted by Lucille Jarott, and got away well in the closing spot. However, as in the case of White and Leigh, they would have got better had they been in a more suitable location.

D. S. B.

WINTER GARDEN

The Monday afternoon performance didn't get under way until quarter to three, but it was well, for the house was slow in filling.

Jolly Johnny Jones & Co. opened the show with a special drop of a stage entrance, Jones enacting a pantomime in clown like fashion of a beau brummel calling on an actress. The latter part of the turn was taken up with wire walking stunts by Jones, with a little clowning here and there, putting some enjoyable comic touches to the act.

Al Roman and Ed. Cullen, who came in second spot, opened with a song by Roman, while Cullen skipped across the stage in clever style. Their versions of a burlesque on acrobats and magicians went over for a laugh, but their soft shoe and eccentric dancing registered very big. Roman displayed plenty of personality, while Cullen proved good as a silent comic.

Bert Melrose, famous for his fall, almost gave the entire audience palpitation of the heart each time he made a mis-step in his performance, but at the end of his turn, he was intact and able to make the customary number of bows. He has added to his repertoire a musical number on a hand saw, to good advantage. Mlle. Anna Codee, with Frank Orth, who was unbilled, got by in big style in her role of French Comedienne. Their material, though inclined to be slapstick, didn't fail to register. Their closing bit, a burlesque on the troubles of a big, strong man, played by Orth, and a small weak woman, played by Mlle. Codee, proved a big hit. Mlle. Codee worked hard, and was appreciated accordingly.

Harmony Land, with Hattie Althoff, her five Kings of Syncopation and Carlos and Inez, closed the first half with a dash of music and dance, which went over in big style. Miss Althoff, in very plain, but sweet gowns, did her song numbers in very pleasing style. Carlos and Inez scored in their acrobatic dance offerings, Carlos also taking off the honors in his Russian whirl bit on one foot. Each member of the band showed to good advantage in individual numbers performed by each.

Milton Hayes, billed as "The King's Jester," followed the news reel, in a snappy monologue, and several poetry recitations. His turn is done in a special setting in "two," representing a reception room, and as such should call for an evening suit, which, if worn, would be more appropriate to the setting and also to his life of talk. His rapid fire gags were big laugh drawing cards, and were put over by him to perfection. His "Tale of the South Sea Isles," a poetry recitation, brought out his good dramatic talents.

Mabel Withee and Co., in a condensed and transformed version of the three Broadway successes, "Mary," "Irene" and "Sally," followed the English monologist. The first scene represents a setting from "Irene" in the tenement district, introducing the characters in the skit. Enters a vendor who sells the four playmates, three girls, and a boy, a card which tells their fortune. It is four years later when the curtain rises for the second scene, and the fortunes of each as told on the cards have come true. The three girls are stars in Broadway productions, while Jim, the fourth member of the lot, has become a plumber, but still cherishes the love of his former mate, Mary, and also the friendship of his other boyhood day friends, Sally and Irene. This all becomes a realization when he learns of their successes and calls on them at the theatre. Eddie Dowling, as Jim, gives a very good account of his pathetic and dramatic wares.

Eddie Dowling, fresh from the preceding act, stepped out and monologued his way through in next to closing, with a very clever line of talk.

It was quarter to six when Mlle. Olympia Desvall, the equestrian queen, presented her animal turn.

J. F. H.

VAUDEVILLE

81ST STREET

Jean and Valjean, man and woman balancers and acrobats, opened the holiday bill, at this house to a capacity audience. The woman, an attractive brunette, did some fast work on the rings and the tapes, while the man, impersonating Charlie Chaplin, executed some realistic falls, which registered with those in front.

Following them, in the second spot, appeared Paul Murray and Gladys Gerrish in a skit entitled "Studying Stars"—a neat satire on the way of stars, speaking in respect to the living constellations now at large in the different theatres, and without any relation to the stellar regions, acted. The girl, who is 100 per cent. personality, did imitations of the more important musical comedy Misses, the Ann Pennington and Marilyn Miller; while the man, equally talented, gave true impersonations of some of the male members of the profession. His rendition of a popular number was well received, and well done. The two closed with a duet from the famous Geo. M. Cohan piece, "Mary," entitled the "Love Nest." The two finished with a number entitled "O! Me! O! My!," which went over in great shape. Took five bows on their work.

Janet of France, and Chas. W. Hamp in a sketch entitled "A Touch of Paris," were a little risqué, and, as a result, did not go as well as they could,—had they omitted the suggestive lines. The action took place, first, outside of Janet's house,—second, in it. Hamp, as the prosperous American song writer, was good; as was Janet, the French Miss. But she had lines that, while all right in Paris, perhaps, are not appreciated by the class of people that patronize this theatre. However, the act succeeded in getting over in good shape, and went off to two bows.

Lewis and Dody, in "Hello, Hello, Hello," or "Chera Bocheha," were a riot from the start, getting over strong with their ridiculous songs. There seemed to be no end of humor or verses to the "Chera Bocheha" song, and it pleased the audience immensely because of the unexpected endings. As a couple of comedy "nuts" these boys have the rest of the gang backed off the boards. From the start they kept up their pace, maintaining it throughout. The big finale was the announcement that the greatest ventriloquist in the world would entertain. One of the Sams, the Greek, held the other on his lap, while making him act as a dummy. A howl, and a sensation. The hit of the bill,—in a comedy way.

Harry Tighe and Company, got away well, in spite of the fact that the trio had a rather difficult spot to fill, filling in after the two Sam's. However, Tighe's wit, and his really humorous flashes got across, and with the aid of the two girls, Helen Goodhue and Charlotte Allen, got a good hand, and exceptional for the location the act held. Tighe had the audience laughing from his start on the subject of women, and about a volume he had written. He also had his serious moments, the most important of which was his song "Look on the Bright Side,"—a great number, and one which appealed to the entire audience. Followed a "George Ade" song,—in other words, a slang bit, with Tighe explaining each slang phrase in his own way. A great number, and one which proved a hit.

After a stage wait, Karyl Norman, the "Creole Fashion Plate," appeared. At least one half of the audience thought he was a woman. From the time he revealed his sex the place was his, and he scored a hit of enormous proportions. Holding the audience in for thirty minutes, at least, Norman could have done more, but was wise enough not to wear out his welcome. His musical director, Eddie Weber, conducted his orchestra in such a manner as to give Norman the best possible chance and opportunity to get every possible advantage. Norman proved to be the legitimate hit of the bill.—D. S. B.

ORPHEUM

Despite the fact that this house had out its S. R. O. sign long before the evening performance began and fifty or sixty people had paid for the privilege of standing up in the rear of the house, the audience was colder than the weather outside. Nothing that was done on the stage, no matter how good, got more than a ripple of applause, or a snicker in the way of a laugh. It seemed that every person who had come to the show had brought a chip on the shoulder, or was too preoccupied to worry much about what was being done behind the footlights.

Frank and Ethel Carmen, with their hoop rolling turn opened the bill. This is one of the real good acts of this type but as far as the audience was concerned they hadn't even made the show. Act took one bow.

Fred Bernard and Sid Garry, held down the two spot. With tan cork makeups and natty dress, these two boys were about the most successful on the bill. They offered one song after another, and finished with impersonations. Billed as Southern Syncopators, that was all they did but it seemed to be what this particular audience was seeking and as a result they took three bows.

Ernest Anderson & Marjorie Burt, came third, with something new in the way of peaceful domestic relations. The locale of the act is a mountain top with two honeymooners scaling its dizzy heights in the way of recreation. Two or three humorous situations and lines brought the audience out of its trance for the time, but true to form they fell right back into the coma. A finish where all the prop snow paper falls on the two brought only a ripple where under ordinary circumstances it should have stopped the show.

Trixie Friganza, in her "little bag of trix" came next to closing the first half. Miss Friganza's ability as an audience mover, can not be questioned but even this talented artist had difficulty with this one. Miss Friganza worked hard and at the act's finish had them all with her. She took three bows.

Valerie Bergere and her Company closed the first half. This act, based on an affair similar to "Poor Butterfly" seemed to arouse a little interest especially the part that referred to the lower regions. The title of the act is "O Joy San" and the part that got most of the laughs was another place altogether. There are six people in this act and the plot evolves around the marriage of a young American to a Japanese girl and the attempts of his father and former American sweetheart to separate them. The people in the act carry themselves well and are supported by a stage that is dressed to perfection in the way of detail. The book is not so strong or at least it is far-fetched. Act took two curtains.

Following the news reel weekly, that opened the second half, a picture was thrown on the screen depicting the home life of the star of the bill, Miss Irene Castle. (See New Acts.)

Following the picture, the star came on and after a little introductory talk went into her act starting it by singing a song. At the piano, she was assisted by Do Duffield, who also played a violin, while Wm. Reardon acted as her dancing partner. There seemed to be some sort of confusion about its presentation for after doing two dances Miss Castle left the stage but was called back for another successful number which rounded out her part of the entertainment in good style.

Douglas Leavitt, and Ruth Mary Lockwood filled the next to closing spot with a pleasing little turn entitled "Themselves" that made more or less of a hit with the crowd.

Else and Paulsen closed the show with a skating act that probably offered the most appeal to this audience of any act on the bill and took two bows as a result.—E. H.

44TH STREET

The regulation number of ten acts, which has been the policy of this house, was cut to seven, the Canadian picture, "The Lonely Trail," with Fred Beauvais featured, being substituted. The picture has been taken over by the Shuberts and will be shown in their various houses in connection with the vaudeville bill. The picture, as far as a motion picture story is concerned is weak, but nevertheless, served the purpose of being a fair drawing card.

The Donald Sisters, in twin uniforms, opened with some very clever hand-to-hand and head-to-head balancing. This appeared to be a very novel turn for a couple of girls, for it is not seen around here very frequently.

Mossman and Vance held down second spot in a neat arrangement of dances of all types, from the present day style to the dances of the days of George Primrose, and drew a good hand, winding up their turn with a lock-step eccentric dance, cleverly performed.

Rigoletto Brothers with the Swanson Sisters, two dainty blondes, offered a variety turn entitled, "Around the World." The two brothers will be remembered in vaudeville some time ago in a musical act, without the girls, but one who saw the turn Monday night, would sit up in astonishment at the great advances they have made. The turn opens in full stage in a beautiful special drop. They go through some simple magical stunts, then one of the brothers steps down into the audience and performs the needle and thread trick, which is also done by Houdini. The two Swanson sisters are then introduced on the picture and give a song number, one of them displaying a good voice, but the presence of both adds class to the turn. A reminder of their old turn is brought to memory when the brothers go through their strong arm and muscular stunts. The girls are brought on again, performing a song and dance number, giving the brothers time to change to their Italian street musician costumes. Their act is terminated with several selections by their two-piece band in comic style.

Emily Darrell followed in a nut comic turn entitled "Late for Rehearsal." The dog which she held in her arms throughout the greater part of the turn was responsible for most of her talk, which she directed at the orchestra leader. It is novel to see a girl doing a single nut comedy turn, but Miss Darrell gave a good account of herself, although her habit of letting the audience know that she had told a joke when they didn't get it, seemed as though she was forcing herself on them.

Nat Nazarro, Jr., with his company, including a sextette, a girl dancing partner and a singer, who operates from the box, have been seen around here too often to find anything new in the turn to praise, except to say that the entire company works very hard and does its best to please.

Fay Marbe followed the news pictorial, appearing in a gorgeous cape of white ermine, under which was a beautiful green iridescent evening gown. Her first offering was a kissing song, followed by a song and dance rendition of a waltz, in which she displayed some very good back kicking. During a change her pianist sang "Granny" in a pleasing baritone. Her rendition of "Cherie," in light French dialect proved a good closing. Miss Marbe was a pleasure to look at, both in form and the way she carried herself, and her beautiful clothes.

Clark and Verdi closed the vaudeville part of the bill in their old Italian comedy dialogue. This turn, with the girl single, Emily Darrell, shared honors for the most laughs for the evening, in fact, they were the only turns that had laughs in them.

"THE STORM" BOOKED

Langdon McCormack's "The Storm," opens a twenty week tour of the Orpheum time next week at Sioux City, Iowa.

NEW ACTS

IRENE CASTLE

Theatre—Orpheum.

Style—Dancing.

Time—Twenty-five minutes.

Setting—Special drop and "cyc." in three.

Miss Castle's latest comeback to the field of vaudeville is a fifty-fifty affair, with half of her comeback being in the form of a one-reel picture. Her act opens with a film showing her home life, her dogs, her riding horses, her summer and winter homes, her roadsters and her limousines. Following this it is also proven that Miss Castle also swims and dives well as they show this in the picture. Most of the film was taken on her summer estate.

Just about the time that the audience begins to wonder what it is all about the picture stops and Miss Castle comes on in person. Her opening drop is set in one and one-half with a piano on stage. She explains as did her film, that this year is one of comebacks and that she wasn't going to be left out. She also refuses to apologize for her singing voice, stating that she intended to be a little different from other performers in this respect.

After introducing her pianist, Do Duffield as having been responsible for the lyrics and melodies used in the act she proceeds to sing.

Following the song the stage is darkened and the drop lifted. With the assistance of William Reardon she dances a waltz accompanied by Duffield, who at this time plays a violin. This is probably the high spot of the act. The enchantment of the waltz music pictured with the willowy rhythm of the swaying dancers creates an atmosphere that would put the act over under any circumstances.

As a dancing partner Mr. Reardon fits very nicely in the scene as a direct opposite to Miss Castle.

The couple next dance a fox-trot to a production strain that adds much to the dance. The dance as routine could be improved upon, but in its present condition it will get by. For a closing Miss Castle and Mr. Reardon dance a one-step.

This act is one of the big boxoffice attractions of the year and needs only a little more working together and a little touch here and there to make it a real performance from a technical standpoint.

E. H.

AMARANTH SISTERS & CO.

Theatre—State.

Style—Dancing.

Time—Ten minutes.

Setting—Special.

With a "full" stage, dressed in light blue leg drops, and a back drop of the same color, this act, consisting of four people, two ladies and two men, opens to a picturesque dance of "The Music Box," done by the ladies. Following this, to kill the wait of the change in costume, the two men go through a routine of acrobatics and balancing.

The Sisters then come on for a Chinese number followed by the men again in acrobatics. A French "Can Can" is next presented followed by a picturesque little affair dealing with a number of doors in a prop screen.

Considerable money has been spent on this act in the production, as the costumes and scenery are of the better class, and the people themselves show a stage presence that carries the offering out of the ordinary and gives it big time possibilities. It could hold down a good spot on a much better bill.

E. H.

VAUDEVILLE

FIFTH AVE.

(Last Half)

Mankin, "The Human Frog," opened the bill with an assortment of difficult contortion stunts and at times was both weird and difficult.

Ryan and Ryan, man and woman, held down the second spot with their eccentric dancing, done in a variety of costumes. The last half of the act was done with elongated wooden slats attached to their shoes which made a lot of noise as well as taps, though there were moments when it seemed as though one or the other would injure a limb.

Number three was held by William Edmunds and company, in his cobbler and the showgirl skit, which went over nicely. A drop depicts his shoe repairing shop which is next door to the stage entrance of a theatre. A scrim allows the audience to see within the shop and the story concerns his infatuation for one of the showgirls. Being a sort of philosopher, his wisp stuff was good as was the specialty by the girl. The red necktie bit toward the end of the skit hardly seemed necessary.

About the classiest and neatest act on the bill, from a vaudeville point of view, was "George F. Moore and Mary Jayne." Moore is an excellent English comic and the girl's voice, coupled with her charming presence, is an asset to the stage, let alone one particular act.

The Sewell sisters, three girls and an un-billed pianist, have a dancing act that was "written," and consequently is talked almost as much as it is danced. The theme is excellent, but the Goddess of Terpsichore has too much to say and holds up the act too often. The two dancing sisters are graceful and have a fair sort of routine, and wear their gowns well. The goddess allows the other girls to enter the kingdom of terpsichore on the condition that they do not do any jazz dances. However, on the very throne of the goddess one of them cannot refrain from doing the shimmy and the goddess herself who abhorred the idea is suddenly converted to the jazz dance. Hot dog!

Lew Brice, with Ray Henderson at the piano, scored with his eccentric dancing and other tricks in trade, which of course include his St. Julianne reiteration and his spring song travesty, all of which went over well and won for him an encore.

George Austin Moore sang a song or two, accompanied by a monologue which concerned for the most part a southern negro going off to war. His stories also dwelt on the same subject. As all of his stuff is of a nature that the average theatregoer knows by heart, the act could improve 100 per cent by getting a new line of stuff.

Mabel Burke and Helen Bell Rush, the latter at the piano, sang a pleasing cycle of songs, both as singles and duets. The girls have excellent soprano voices though of different qualities and they harmonize unusually well.

Harry Tighe and Company in the next to closing spot, took things very easy at first, coming out as a single, singing some songs and telling about his girls, etc. Later the two girls came out, one of them something of a comedienne and supplied a laugh now and then. But the action was slow and dragged.

Walsh and Bentley closed the show as hotel bellhop and guest doing a series of acrobatic stunts. M. H. S.

TWENTY-THIRD ST.

(Last Half)

Gypsy Meredith and Brother opened the first night performance of the second half to a capacity house. Their turn consisted of the usual routine of acrobatics and endurance which were performed in graceful style.

Sidney Dean & Co. in second spot, presented an offering of four men, three of whom are seen singing behind bars in prison uniforms, as the curtain rises. The first half of the turn is taken up with talk as to the plans of each on his release, and the English characterizations of the fourth member, Dean. For the latter part of the turn they offered several special numbers as a quartette and got by with some real good harmony. Dean has been doing the act for years.

Courtney and Irwin have a rather novel turn. A newly married couple have decided to move to the suburbs and put up their own portable bungalow. The act begins when the bungalow is about half finished and all during the turn the male partner is occupying himself in getting the home together, during which time a number of gags are put over by both. When the bungalow is finished, they both seat themselves in the hammock and revel in their new home, only to have it fall apart and bury them under the debris.

Morgan and Binder, a girl team, got by nicely in a talking and singing bit. One a small girl, the other tall, proved good targets for the gags. Both possess pleasing voices and did well in their renditions of "Granny," and "Roly Boly Eyes." Their work could justly merit a number two spot on the big time.

Dotson came next to closing and proved a big hit. His opening was a number from "Shuffle Along" after which he went into a number of dances.

Aeroplane Girls, numbering two, performed acrobatic stunts from improvised aeroplanes, which circled the stage at a fast rate of speed, closing with an iron jaw hanging stunt. J. F. H.

KEENEY'S

(Last Half)

Opening the best bill of the season, at this house, came Brewster, the human dog. Capering about the stage, the execution of the tricks brought some hearty laughter from the well-filled house. The man in charge of the Brewster handled him well and gleaned much legitimate comedy from the female garb which he attempted to place on the dog. The offering finished with a barn dance, the dog, in this case posing as a lady, and completing the steps in the dance to perfect time.

Conroy and Howard, two girls, got away well. Opening with a song, Miss Edwards immediately secured a strangle hold on the audience, and maintained her interesting activities throughout. She was aided by Miss Conroy, a lady having a tendency to be really comical. Her shape, as she appeared in the latter part of the offering, was a scream for never have we seen one so thin and awkward. The act went over well.

"What Next?" a sketch dealing with the question as to whether a man can be his own grandfather, was a hit. The scene is laid in a roadhouse. The ensuing complications between the owner of the inn, the daughter and her mother, and the ex-husband and his son, was not only amusing—it was a scream. Done well, the well-written material proved a hit.

John Clark and Company—the "company" in this case being a beautiful young lady—were also good. They were out for the laugh bit of the bill, but while they proved a hit, the honors were evenly divided with the other comedy acts. The man did some exceptional tumbling, and for his final fall, dived over the foots into the orchestra pit. They stopped the show for a short time.

The Pearl of the Pacific, a five piece Hawaiian offering, proved to be a jewel. The harmony the people got out of their instruments was magnificent and the singing was tuneful. The act stopped the show. For the opening the five were discovered playing, while singing at the same time. After several songs, a guitar solo, and a popular number one of the three women executed a real shimmy dance. Her shoulders shook at about a speed of 250 R. P. M. A riotous act, done by five excellent performers.

Frank Bush, the comic monologist, was fine and his studies taken from life, pleased. The studies were of course humorous, and demonstrated Bush's versatility and histrionic ability. He held 'em in for twenty-five minutes.

The closing act, which, from an artistic point of view topped the bill, was a wow. Billed as Herietta de Serris and Company, this offering, a posing act, was by far the most excellent of all the acts of the nature we have seen. Several poses taken from friezes on the old Roman edifices, pleased the crowd. One man gave wonderful impersonations of Washington, Lincoln and McKinley. The finishing pose was a group of soldiers gathered around "Victory," symbolizing America, during the Great War. A beautiful act, well staged and marvelously portrayed. D. S. B.

58TH STREET

(Last Half)

A difficult audience was present at the afternoon show on Thursday of last week. Difficult is a light criticism considering the treatment accorded one of the acts on the bill. The act was by no means a bad one, on the contrary, at the opening, showed possibilities of developing into something good, but the continual interruptions by men in the audience ruined whatever chance the act had for success. The act was billed as The Four Byron Sisters and was apparently a new offering. Their voices were good, at the beginning of the act, but before the bloodthirsty Romans finished, the women in their confusion forgot how to sing, forgot their routine and what would have been a very excellent act became a complete "flivver."

Rose Girls and Brother opened the bill with a clean little turn that dragged in spots due particularly to the poor support rendered by the orchestra.

Raymond and Lum (two men) came second with an act that received a great number of laughs on a lot of old gags that had been polished up and acclimated to the situation. Their share of applause called for three bows.

Fred and Marjorie Dale, of third, were one of the surprise acts of the bill. Starting very weak, this man and woman team looked like it would not pull through but towards the middle of the act where the saxophones were used it picked up with a spurt and finished to a big hand. For variety and novelty this act is a comer.

Fourth came the Four Byron Sisters of whom we spoke in the lead paragraph.

The Salador Revue, consisting of nine people, came fifth with a revue offering that has great possibilities and needs only work to develop them; took three curtains.

Mack and Lane, on sixth, were the hit act of the bill with their talking and singing turn. The act consists of man and woman with the principal comedy falling on the man who is of the "nut" variety.

Mike Merido's Pets closed the show. The idea woven around this dog act, though done before is very clever and managed to keep a lot of people in their seats. The dogs work alone on the stage with a miniature stage setting. Took four curtains. E. H.

STATE

(Last Half)

The holiday business at this house for the last half was not as bad as was to be expected and an almost full house greeted a talented bill.

Amoras and Obey opened the show with a lively acrobatic act in which the principal theme of the turn is based on the song made famous some seasons ago by Mitzl Hajas, entitled "Head Over Heels." The man of the act performs a good routine of leaps and springs with a noticeable trick of landing on his head. The woman furnishes the life of the party by gushing on and off the stage and getting laughs with the help of a prop hat rack. Act took three bows.

Clayton and Fletcher came second with a quiet little turn modeled something after the fashion of Norwood and Hall. It is the first quiet singing and talking act that this critic has seen in this house that went over. Of the two, the woman makes the best appearance, but both display a passable personality. Three bows were taken by this act.

Hudson and Jones were the third act to make their appearance. This act is a novelty in its presentation for a talking and singing act. The woman is of the startling auburn-haired type and has a striking stage presence. They make their appearance in riding habits and remain in the same costume through the turn. Some of their gags are old ones, but they have probably used them a long time and have learned how to bring out the laughs. Two bows.

Harvey DeVora Trio came fourth. As an act this is a good better small time comedy turn. The act has a leaning towards burlesque. One of the two men dressed as a "high brown" wench manages to get laughs with some material that borders closely to the line of smut. A little dog gets most of the real laughs of the act. Two bows.

James Thornton, the feature of the bill, came next. His material still keeps them laughing and when he left the stage he returned to tell the audience how pleased he was that he could still entertain after having done so for the past thirty years. Three bows.

The Melody Festival closed the bill. This act consists of six young girls; all of them sing well and all doing specialties. The act closed to a hit in applause with a finish of the music box number from the late Broadway production, "What's in a Name."

Mitchell Bros., also on the bill, were not seen at this show. E. H.

REGENT

(Last Half)

Opening a six-act Festival week bill to a S. R. O. sign came Lillian's Dogs, who did the regular routine of tricks. A man and woman directed the dogs in their various stunts, and the offering went over in a pleasing manner.

Ormsbee and Remig, man and woman, went well in the second spot. Opening with a violin duet, they followed along with a song which scored. This number opened the way for another, a ballad, sung by the man, Remig. He possesses a well developed voice—deep and full of sympathy—and showed control in his work. The woman was also possessed of a pleasingly powerful soprano voice, which, while not so good in quality when compared with the man's, aided her to no small degree in her numbers, which went over successfully. The two finished with a resume of the popular song hits of 1921.

Hibbitt and Malle, two Southern boys, were fine, and got over nicely. Their talk concerned the ever popular female of the sex, and their resolutions and flowery remarks were, from a comedy standpoint, excellent.

B. A. Rolfe and Company were a riot. Rolfe, while at the height of his career as a cornetist about ten years ago, is still remarkable and executes with marvelous precision and agility, many difficult studies. Not lacking in talent was his company, consisting of eight people, who were, in their own line, experts in dancing, singing and harmonizing on instruments ranging from the bass horn to the cornet. They stopped the show and deservedly. Rolfe is a fine musician and a master of the instrument.

Harry Delf scored the legitimate hit of the entire bill. Scheduled for twenty-two minutes, he entertained several minutes overtime. His first song was "A Little Plate of Soup." Following, he demonstrated in his own way how different people asked for and consumed the article. Then came the family album, with all the tintypes, the broken mirror, and the plush back. It was a riot. Had it not been for the orchestra the offering would have gone even better. However, Delf with the aid of a stage hand, covered the break and got away with a big hit to his credit.

The Dancers Supreme, two women and a man, closed the bill in a well put on dancing act. They held the audience in well. D. B.

LOTTIE GEE ILL

Lottie Gee, one of the leading ladies in the Broadway production "Shuffle Along," has retired temporarily from the show, due to a serious attack of pneumonia. Her part is being played by Miss Brown.

JEFFERSON

(Last Half)

From beginning to end, a bill that is bright and snappy, which accounts for the house doing a capacity business afternoon and evening. There is enough variety among the acts to satisfy the hardest vaudeville audience, and we don't mind saying that we found this show more entertaining than any we've seen this week.

The Faynes, man and woman, opened the bill, the former supplying some musical numbers, and the man doing a series of double-jointed contortion stunts that were alone in their class.

The Big Three, a trio of male voices that sang in a refreshing manner, and harmonized well. They sang three selections and left, which is the only fault of the act—they do not sing enough.

A sketch chock full of laughs was that of Paul Burns and Company, two men and a girl. The locale is the marriage license bureau and the male applicant is a German accent comic. His companion has been married several times before and the clerk almost wins the girl from the comic, who later turns the tables on the clerk when the situation is reversed.

Arthur and Morton Havel registered strongly with their singing, talking and dancing. Though we must admit their appearance which may be part of the act, is a trifle "tough." Their best bit was the impersonation of "two Eddie Leonards singing one song," which went over great.

Brown and Weston, two dancing girls with an unbilled pianist, are about the happy medium of "sister" dancing acts. They are not of the juvenile type nor are they statuesque. Their well arranged routine comes nearer to pleasing the tastes of the average vaudeville-goer than any other we can think of right now.

Arthur and Leah Bell, ventriloquists, supplied much merriment among the extantainment. The man at one time picked on the audience for his cutes and later the girl passed up and down the aisle to show her remarkable control over her throat and jaw muscles.

In the next to closing spot, Jones and Jones, two colored performers gave a great show as two Southern negroes of the shiftless type who had recently come North. The conversation was typical and full of humor, and certainly true to life. They closed with "Stay in Your Own Back Yard," and sang another song for an encore, revealing excellent voices.

A surprise was the closing act which could work in any spot on the bill, Steed's Synopated Septette, a New England act new around these parts. The opening bit in "one," is an Egyptian scene with drum beats and an Oriental dancer. Going to "three" the jazz band went into action and acquitted itself nobly. The girl danced some more and a man dancer also received a strong hand. The act is a comer and was received accordingly. M. H. S.

125TH STREET

(Last Half)

A genuine holiday audience was in attendance and an S. R. O. house witnessed the afternoon performance of the opening of the second half.

Van Horn and Inez opened in a roller skating turn with a very impressive triple spin. Van Horn did the spectacular end of the turn, while Miss Inez clung to him doing both a neck and body whirl.

Mabelle Blondell went over to a big hand in second spot. She recited in poetry form the routine that she was going to do, which started the turn off very nicely. Her impersonations of a waitress and chorus girl were well done and her rube song was good for plenty of laughs. Her closing number was an impersonation of Frisco which came near stopping the show. Her line of talk, although not by any means new, was good for a number of laughs.

Jim and Flo Bogart got off to a nice start with a flirtation skit very cleverly done. A sentimental ballad by Miss Bogart was put over in great style, followed by a comic number by her partner. A come-by version on popular numbers of the day proved a big finale.

Huslan and Wilson, in a cave-man skit, introduced their turn with a motion picture slide, which stated that the two had been stranded on a lonely country road. When the curtain rises the two are seen in an old-fashioned farmhouse. The plot has to do with a bet that the girl made with one of her friends that she could get the man's promise to marry. She proved successful, but when the man began using cave methods, her puppy love became a reality and the skit winds up with the two seeking a minister.

Lewis and Dody proved the hit of the show in next to closing spot. Their opening song, "Hello," was a riot, and the Italian and Jewish comedy used by each is in a class with the best. Their ventriloquist bit drew a volume of laughs. The turn closed with their "Hello" song, and they were called for eight encores and a speech.

The Brown Girls, a jazz band of seven, proved a big closing number. All are artists on their particular instruments, while the saxophone and harp solos proved big hits, as did a vocal soprano solo by one of the company. A medley of popular songs closed a very satisfactory holiday bill. J. F. H.

VAUDEVILLE

ALMA NEILSON & CO.

Theatre—Regent.
Style—Dancing novelty.
Time—Seventeen minutes.
Setting—Special.

This is a beautiful and well executed novelty act. A six people act, three girls, two boys, and Miss Neilson. Essentially, the act is Miss Neilson's, for her work, her appearance, and her exceptional ability. A premier danseuse, she comported herself in the manner of a queen, and received the hand of the entire holiday bill, although opening a new act.

The two boys opened the offering with a descriptive song concerning "Bohemia." They were dressed as artists of the Latin Quarter, and had all the life of an art student, but with the dignity most times not possessed by the aforementioned.

Finishing their song, which was done in "one," they executed a fast dance, and made their exit. After this the olio curtain was fled on a full stage representation of an artist's studio, elaborately, yet beautifully furnished. The two men re-entered, this time with a young lady who aided with music on the violin. At this point, the other two women entered, one playing the saxophone, the other, the drums. All of these girls are artists on their instruments, and received cordial response from the audience.

After the last note of the music, when the house had finished another dance, the rear curtains parted, showing Miss Neilson in a pose. She was given a hand on her appearance, and on the smile which she flashed at those down front. Immediately she went into a cute little song and dance routine which took the house. Not stopping for the applause, she went into another dance that literally stormed those throughout the entire house. Then, while the boys executed bucks, soft shoe, and eccentric dances, Miss Neilson did all of them on her toes. She rioted them from this time on, never letting them stop to grasp what she was doing. There was not a hitch throughout the entire length of time given the act, and the artists put over their routines and their songs in a truly commendable manner, stopping the show.

A good deal of credit is due everyone, but most of all, Miss Neilson. She was ably supported by Mr. Neilson and Dave Rice, a corking little dancer, and a certain "comer."

This is the type of act that the big time has been looking for, and ought to stop the show in any spot on any of the big bills—and the bigger the bills they should go, for the act caters to the real audiences who are appreciative of artistry. D. S. B.

COURTNEY SISTERS

Theatre—Franklin.
Style—Singing.
Time—Twenty minutes.
Setting—Special.

This turn is along the lines of the one done by these sisters for the past few years. Their routine was a rendition of several popular songs, but now they have a string quartette and pianist, which adds much color to the turn. All the numbers are done by both sisters together. Their first offering is "Bimini Bay," followed by "Wabash Blues." Then the orchestra holds the stage to permit of a change. They do very well in their offering of a medley of new popular published numbers. "All by Myself" is then sung by the sisters, which is supposed to close the usual routine. "The Easiest Way," with effective baby spots, drew another encore, and "Tucky Home," closed the turn. J. F. H.

NEW ACTS AND REAPPEARANCES

ARABIAN NIGHTMARE

Theatre—Jefferson.
Style—Travesty.
Time—Thirty minutes.
Setting—In "three."

Cleopatra and two or three girl slaves are discovered as the curtain rises. One of the girls dances, until a husky man servant arrives also in native Egyptian dress. He announces that two men have trespassed on the Holy ground. Two men are ushered in, one is straight, and the other as a Yiddish comic. The latter immediately got busy and was occasionally funny as the piece progressed. He got in wrong with the servant, who would tickle him with his lance and the comic would say "I hate that guy" at regular intervals. At first the queen decided to make a sacrifice of the comic and when he told her what a great lover he was, compared himself to Leo Ditrichstein and others, she makes him king in order to prove his love making powers.

In the mean time, the girls returned, all of them going back and forth, and did a sort of Yama Yama dance and a musical number was rendered by one or them. Later, the comic arrives with some native raiment over his tourist clothes and proceeds to make love to the queen, for he is now king. A few minutes later, a man arrives in Roman dress, as Anthony, and the king is deposed. The queen sang previous to the king's arrival and there was some comedy touches here and there. The comic, however, had many lines that were far from being brilliant and his manner of working makes it appear as though he were having a hard job with his role.

Toward the end of the act, someone announces that the camera man forgot to put the films in the camera and that the scene would have to be shot all over again. That they were doing it for the movies' sake is a new one on the comic as well as the audience and for the finale the four girls and three men sing "Cleopatra, the Homewrecker of the Nile."

Some parts of the skit are similar to a musical show that once played on Broadway. The act has possibilities, especially the part of the comedy which puts the act over according to the comedian's ability to be funny. While there is no rhyme nor reason to the skit it moves along smoothly with a song and dance here and there for diversion, and with the comic's part strengthened ought to make a fair sort of an act. M. H. S.

ARTHUR SULLIVAN

Theatre—State.
Style—Sketch.
Time—Fourteen minutes.
Setting—Bedroom in "full."

Assisted by a Miss Cora Hall this represents one of the few sketches in vaudeville today that tells a story that is funny and at the same time full of truths, familiar to many in any audience. The story deals with a young man and woman, not long married, with the woman as the bread earner and the man as the drone who is always seeking a job—but wants one that is not beneath his dignity.

He is a race track tout, versed in the ways of horses and a good jollier.

Both display a personality and an acquaintance with stage craft that adds to the act's possibilities. As a laugh getter the lines and situations call for many and as a whole the offering is worthy of a good spot on almost any big time bill. E. H.

PAUL BURNS & CO.

Theatre—Prospect.
Style—Comedy sketch.
Time—Nineteen minutes.
Setting—In "three."

This act is far-fetched, and is built around a "Dutch" comedian who has waited for twelve years, outliving five husbands, in order to marry the girl of his choice. Managing a good delicatessen store, twelve years prior to the time of the story, he had seen this woman in his establishment, and had fallen in love with her. But she had had five husbands since that time. And he had waited!

The scene is laid in the office of the marriage license bureau, showing the clerk at work, when the man and woman enter. After much talk, some of which was amusing, the three got down to business, and asked each other a lot of foolish questions. In the end, the clerk almost wooed the woman away from the Dutchman, but he, with many manlike gestures, and more talk, wooed her back again.

The act was weak in construction, and the participants, with the exception of the woman, should be rehearsed in order that they may get the full value of their laughs.

This style of act would appeal to rougher class of the bourgeoisie, but would not go in the real big time houses. D. S. B.

GILBERT WELLS

Theatre—Jefferson.
Style—Song and dance.
Time—15 minutes.
Setting—In "one."

Wells opened with a song in which he told that he and his former partner who were in vaudeville tried the movies for a while and that he was glad to get away from them, etc. In between verses he did a few jazz steps and motions. His next bit was a song, a jazz version of "Dangerous Dan McGrew," and followed that with a story of a Southern negro preacher. Putting on a red Pullman Porter's cap he sang the "Pullman Porter's Blues." Some extreme jazz steps followed the song. A clarinet was used by him next, and he closed with a dance that got him a tremendous hand, holding up the show until he made a short speech of thanks.

Although his voice just about passes, he has sufficient personality as well as the knack of putting stuff over to more than get by. His steps and movements are bound to get most any house. Mr. Wells should have no trouble playing the larger houses as well as the small and is the kind of actor that may be used to good advantage in a musical production. M. H. S.

FRANK HARTLEY & CO.

Theatre—H. O. H.
Style—Juggling and musical.
Time—Ten minutes.
Setting—Full stage.

When the curtain rises, the turn has all the earmarks of a musical act, for there is a xylophone at one end of the stage and a piano at the other. A girl, who is unbilled, turns out to be the Co., and takes care of the musical end of the turn with several snappy renditions on the xylophone. After one number on the musical instrument, Hartley appears and goes through a clever juggling and balancing routine. His handling of two bottles is very clever. The turn is brought to a close with Hartley dashing all over the stage juggling several plates, while the girl plays the xylophone. J. H.

QUINN AND CAVERLY

Theatre—Jefferson.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In "one."

The drop on which many funny signs were painted touching on many different industries got a series of laughs before the team made their appearance. Incidentally, the drop was about the best part of the act. The two men are evidently old timers, and their material may be original with them, but that does not bring it up to date, nor within twenty years of present day stuff. One of them, wore an over-size suit, and the other wore a Palm Beach suit, the former being the comic, or at least es-saying most of the comedy.

They had some ancient dialogue, and closed with a few parodies, the first one being about the girl who had a false limb, eye, teeth and what not; the second was about the girl who did not pull down her window shade until she got to the point of taking off her corsets etc. The songs went over well at this particular house, but there are other three a day theatres in town, where they would have hard sledding with their material. As it is just as easy to put over new stuff as old, why not bring the act up-to-date, especially if they are not new at the game and can put their stuff over? M. H. S.

FRANK MANSFIELD

Theatre—State.
Style—Singing.
Time—Twelve minutes.
Setting—"One."

This neatly dressed, Irish appearing young man opens his act by informing the audience that he is the first piano player that has played the house that sings. It is no idle boast and before he has finished his act, he proves it with a McCormack tenor voice that shows considerable training and study.

His opening is instrumental and after playing a medley selection on the piano he sings an Irish number. Following this he introduces an imitation of the late Enrico Caruso, singing a selection from "Pagliacci." He manages without any undue show to get all the pathos and appeal out of this number that the famous opera singer did making a sure fire number. For a finish he brings on xylophones which he plays as well as he plays the piano.

As an act it is a big time single. His talents at the piano and his voice, coupled with a warm Irish smile and a bit of a brogue make his a fair act for any bill, particularly a big one. E. H.

LILLIAN STEELE AND CO.

Theatre—125th Street.
Style—Novelty comedy.
Time—Fifteen minutes.
Setting—Special.

In this act Miss Steele is assisted by a clever idea and supported by two clever men. The opening is in "one," and shows the exterior of a cottage school, where love is taught. The two men, in English costumes, enter, and after some quick laugh talk, enter "two," which is the interior of the school.

The teacher, in the person of Miss Steele, enters and is followed by some very clever lines and business on a class in love. She calls herself a "jazz" teacher. All three display pep and personality that makes the act interesting from start to finish. A song number in the middle of the act goes over to a big hand, and a final comedy finish on Marriage, divorce, then re-marriage puts the act over for a big finish. E. H.



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HOPE FOR COMING YEAR

The passing of the year 1921 is accompanied by a sigh of relief from the thousands of persons in all the branches of the amusement world, and a fervent prayer that the current conditions will be speedily ameliorated during the new year. The world of the theatre suffered a great deal through the reaction from the wartime prosperity during the past year, but 1922, it is hoped, will see the entire theatrical industry back to normalcy and operating upon a sound, firm basis.

The year 1921 will mainly be remembered in the amusement world as the year that saw the sudden, sharp break in the motion picture industry—the first halt in its upward climb and its first noticeable decline. In its brief existence the motion picture industry had grown by leaps and bounds to be one of the leading industries in the country. It had grown too fast, unfortunately, for its own good; like some jungle plant its rapid growth left it unable to weather the first serious storm—its foundation was not firm enough.

The apex of its growth has been reached by the motion pictures. Certain observers even see a further falling off in its appeal to the public; they say that the public is tired of the movies. Whether or not this giant industry, with its hundreds of millions of capitalization, will succeed in getting back to its former position or will be relegated to a secondary position, a mere accessory in the show business, remains to be seen.

In 1921 the vaudeville branch of the theatrical industry for the most part pursued an even course, probably less affected by depressed conditions than any other branch. The most notable feature of its history during the year was the entrance of the Shuberts as vaudeville exhibitors and bookers on a large scale.

In the realm of the legitimate theatre, the past year was a most unusual one. Probably never before were so many shows produced which failed so completely in New York, while on the road less than one-fourth of the usual number of shows went on tour.

The outlook for the new year, however, is not so dark and gloomy as might be supposed. Government reports show that the country is gradually getting back to

a pre-war basis, more and more people are obtaining employment, prices are gradually coming down, buyers are showing more confidence, the reopening of international trading on a large scale is expected within a short time, and business will undoubtedly pick up in every line, which means that the theatrical industry will share in the general prosperity.

Answers to Queries

A. B. C.—"Darkest Russia" was rebuilt by H. Grattan Donnelly from his old play, "The Red Rouble," and was presented at the 14th Street Theatre, New York, Jan. 8, 1894. Sheridan Block, Selma Herman, Louise Rial and Edgar L. Davenport were in the cast.

P. B.—"The Heart of Africa" was produced by Oliver Byron at the People's Theatre, New York. It was also produced at the Theatre Royal, Barnsley, England. The plot was built around a big diamond.

S. O.—The Lyceum Co. of New York produced "Our Country Cousin."

Al.—J. M. Hill ran continuous performances of vaudeville at Herrman's Theatre, New York.

La Vive.—Coquelin and Jane Hading appeared together at Abbey's Theatre, New York.

Fair.—Neil Scully was in the cast of "The District Fair," when it played at The Columbus Theatre, New York.

Rep.—The Albany Theatre, Albany, N. Y., was built in 1870. It was burned Jan. 6, 1894, and J. J. Dowling lost all scenery and equipment for "Capt. Herne, U. S. A."

Van.—Harry Kennedy was the author of "Empty is the Cradle," "Fifteen Dollars," "Say Au Revoir," "Mollie and I and the Baby," and many other songs. He was born in Manchester, England.

Eng.—Lillie Langtree was a singing and dancing soubrette. She was not the Jersey Lily, (Lillian Langtry).

Pop.—John Crabtree was the father of Lotta Crabtree. He died in Cheshire, England.

Robin.—The Bostonians presented "The Maid of Plymouth" at the Broadway Theatre, New York.

B. B.—Charles W. Bennett was the catcher of the Boston Team. He had both legs cut off by a R. R. train at Wellsville, Kansas.

Smith.—John L. Sullivan first appeared on any stage in a speaking part at Niblo's Garden, New York, Sept. 1st, 1890, in "Honest Hearts and Willing Hands."

Ring.—Clarence Whistler, the wrestler, died at Melbourne, Australia, Nov. 6, 1885.

Lift.—John L. Sullivan weighed 212 lbs. and James Corbett, 178, when they fought at New Orleans.

Melody.—J. W. Kelly wrote the song "Tim Toolan." It was published by Will Rossiter.

Silk.—J. H. Moore opened his Vaudeville Circuit including Rochester, Detroit, and Toronto, on Jan. 29, 1894.

Pit.—E. S. Willard made his first appearance at The Theatre Royal, Weymouth, England, in "The Lady of Lyons." He came to America in 1890, opening Nov. 10, at Palmer's Theatre, New York, in "The Middleman." He has played "Hamlet" at the Garden Theatre.

Cal.—The Samaritan Monks (eight instrumentalists) have played at the Orpheum, San Francisco.

14.—T. D. Frawley played with Wm. H. Crane Co. at the Star Theatre, New York.

Son.—A. Y. Pearson produced "She." Ethel Raynes appeared as "Ayesha."

Ad.—Joseph Holland, Odette Tyler, Kittie Cheatham and Edna Wallace Hopper appeared together in "Poor Girls," which was produced at the American Theatre, New York.

C. R.—Chas. H. Hoyt wrote "A Milk White Flag." The Ransom Guards, ready for war in time of peace, formed the background for the play.

Empire.—John Drew appeared in "The Butterflies" at the Hollis Street Theatre, Boston. Arthur Byron, Olive May, Annie Adams and Maude Adams were also in the cast.

Opera.—Laura Schirmer Mapleson was the wife of Col. Henry Mapleson. She died at the Everett House, New York, Jan. 24, 1894.

Port.—Mme. Modjeska played "Magda" at the Fifth Avenue Theatre, New York. Howard Kyle appeared as Dr. Weber, and Otis Skinner was cast as Major Schubert.

History.—John E. Kellard was born in Kensington, London, England, in 1861. He played Andreas in "Theodora" with Lillian Olcott. He first appeared in New York in "Held by the Enemy."

R. S.—Unthan was the man without arms, who opened at Koster and Bial's, New York. Clown Jigg appeared at the same time.

Since.—Maggie Mitchell played "Fanchon"; Kate Claxton, "The Two Orphans."

Boy.—N. S. Wood appeared at Booth's Theatre, New York, in March, 1878.

Old Timer.—Sixteen was the usual number of acts at the Gaiety and Bijou, Boston, in those days.

P. O. M.—Margaret Reid was a relative of Whitelaw Reid. She sang in France; was also a member of "The Bostonians," appearing as Maid Marian in "Robin Hood," and Priscilla in "The Maid of Plymouth." Jessie Bartlett Davis played Minnetoa in "The Ogallallas."

A. C. A.—Maurice Barrymore was in the cast of "A Lady of Venice" at the Fifth Avenue Theatre, when Katherine Clemmons appeared in that play.

B. U. B.—Eleanor Barry and Kenyon Bishop were with the Stock Co. at the Arch Street Theatre, Philadelphia.

B. E. R.—"The Amazons" was a Pinero play and was presented at the Lyceum, New York.

W. W.—Oscar Wilde's "A Woman of No Importance" was played for the first time in America at the Fifth Avenue Theatre, New York, Dec. 11, 1893. Maurice Barrymore, Mrs. D. P. Bowers, Effie Shannon and Rose Coghlan were among the cast.

S. T.—"The Ship I Love" was published by the English Song Publishing House. "Back Among the Old Folks" was a Witmark publication, with words by Dave Reed, Jr.

O. K.—Edward Harrigan was a new Yorker, being born at 31 Scammel street, New York, on Oct. 26, 1843. He first appeared at the Olympic Theatre, San Francisco, in 1867. He was a partner of Alex. O'Brien, then of Sam Ricky, and appeared with Tony Hart for the first time in the sketch, "The Big and the Little of It."

TWENTY-FIVE YEARS AGO

H. Beerbohm Tree appeared as "Sven-gali" in his presentation of "Tribby," at the Knickerbocker Theatre, New York.

Burlesque companies played at the Grand Opera House, New Haven, Conn. Al Reeves was booked for Christmas week.

The Biograph machines were introduced in the Keith Theatres. President-Elect McKinley, "Death Curve," The "Empire State Express" and "Joseph Jefferson at Home" were some of the first pictures shown.

"Under the Red Robe" was produced by Charles Frohman's Stock Co. at the Empire Theatre, New York. J. E. Dodson played Richelieu.

Lillian Russell appeared in "An American Beauty" at the Casino, New York.

The Empire City Quartet signed with "The Electrician" Co.

DIVORCE MAY END OPERA

CHICAGO, Ill., Jan. 2.—The recent divorce of Mr. and Mrs. Harold F. McCormick and the report that Mrs. McCormick intends to leave Chicago and take up her residence in Europe, signifies that the Chicago Grand Opera Company will be without the financial support of the McCormicks hereafter. Mr. and Mrs. McCormick announced late last week that they would cease making up the deficit of the company after this season.

"RATTLESNAKE" FOR LONDON

LONDON, Jan. 2.—The play which is being widely discussed and which was produced in York recently is to be seen in London early in the year.

Rialto Rattles

SAYING IT WITH PIANOS

Ain't it the truth that it's the promising baby grand, who is taught to be an upright youth, finally turns out to be the well toned, grand old man?

MYSTERY

Why does the girl with the prettiest ankles always see the mouse first?

IT ISN'T SO

Many people make the mistake of believing that the girl with the dreamy eyes is not awake.

TO-DAY'S TRUTH

There is a heap of hip-ocracy about this prohibition business.

WHAT NEXT?

And now along comes the little Chinese girl in the big illusion act to sing "Eili, Eili" in Chinese.

HE TRIED, ANYWAY

The man who tried to find Hamlet in the bible had nothing on the actor with a new act, trying to book two halves of a week together, so as to make it unanimous.

INFORMATION WANTED

What is Margaret Anglin for?—and what books does Florence Reed?—and is Frank a plumber just because he's Tinney? And does Eleanor Painter own pictures? And why is Roland Young? You Gess it.

RELEASED

Joke No. 1.—"Her feet were so large you could see the cow hide in her shoes."

Joke No. 2.—"I met a girl who was so dumb that she thought that Noah smoked during the big rain. How could he, when he only had two camels?"

SIGN IN UP-STATE THEATRE

"Notice to artists.—Don't get a swelled head. The only thing that ever stopped a show here was a stage wait!"

HUMAN CALENDARS

You can always tell Mondays and Thursdays in Times Square district by looking to see whether or not the actors are carrying suit cases.

WE'LL WAGER

It's a safe bet that more than one on January 2nd when hitting the old L. C. Smith, wrote 1921.

ACTORS ON NEW YEAR'S MORN

Many were called but few got up.

RELEASED

"The audience threw tomatoes at me."

"Tomatoes don't hurt."

"These did, they were in cans."

"Jersey is a watermelon country, so we can't elope."

"We put tomatoes on the train so that late trains could ketchup."

HIS REASON

"Say, Art, you've got a good act. I can't understand why you're not working steady."

"Yes, that's right, but it's a bad season for good acts."

SONG AND DANCE TEAM

The best we get is Number two, No matter what gags or songs we do, Can you imagine our act is not a rage, When there's a million of them on the stage.

BROOKS NO STOPPAGE

Actors may come and actors may go, but percentage goes on forever.

CAN'T ESCAPE FROM THAT

The only thing Houdini is not able to get out of so far is the income tax.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ENGLAND PLANS TO LIFT BAN ON GERMAN MADE MOTION PICTURES

Big Cinema Interests See Great Opportunity to Use German Film as Weapon Against American Picture Importations—Ban Will Probably Be Lifted This Month

LONDON, Dec. 31.—There is a strong possibility of the ban on German-made motion pictures being lifted very soon, a movement looking towards that end having been started recently which has the backing of several of the most powerful cinema interests in England, who see a great opportunity to use the German pictures as a weapon against the American importations.

It was decreed in December, 1918, that no German movies could be shown in England until at least five years after the signing of the armistice. At that time the cinema exhibitors and distributors in Great Britain received the decree with enthusiasm, but the feeling among them just now is that the longer the ban on the Teutonic pictures continues the more the British industry will lose.

It is expected that the ban on the German pictures will be lifted early in 1922, in which event probably one of the first of the imported pictures to be shown here will be "Lady Hamilton," a super photoplay based on the life of Nelson, Britain's great naval hero. This picture was produced in Germany by Richard Oswald and sold to an American firm for

25,000,000 marks, or \$177,000 at the exchange rate prevalent at the time of the transaction.

Exchange rates are highly favorable to the British buyer, who can get from Germany films for about one-twentieth of the price paid for the American article. The American picture producers practically control the British market at this time, supplying as they do at least 85 per cent of the films used each year, and the British exhibitors and distributors are eager for the chance to force the American pictures to compete in the open market with the German pictures.

The proposed prohibitive tariff of 30 per cent ad valorem on motion pictures which is now before the United States Senate, has been used to good advantage as anti-American film propaganda by those in England who wish to see the near-monopoly of the American pictures broken.

The very day when the ban against the Teutonic films is lifted will see the importation of several hundred of the German films, which have already been purchased by British distributors for British consumption.

NEW SHOWS AT GRAND GUIGNOL

PARIS, Jan. 2.—Last week, four new items were included in the Grand Guignol bill, at the home of terror. The first item, "Au Petit Jour," a drama, by Jean Bernac, and A. de Lorde, gave rise to protests, and the summoning of the police, who caused the last act to be cut. The act in question depicted a murderer, convicted of his crime, going to the guillotine. Minutely portrayed, even to the bloody head falling into the basket, it caused many of the audience to scream. The act remains, minus the last scene.

"Ensevelis," Paul Arosa's two act drama, concerns two miners trapped in a tunnel. When one learns that the other is the lover of his wife, he throws a grenade, which, bursting, causes their death.

"Du Berger a la Bergere," a farce, by Robt. Dieudonné, is the amusing recital of a selfish individual warning his mistress he is to quit her to get married. He is furious when she tells him she has procured a husband, but they finally break up. A splendid psychological study on egotism.

"Monsieur Mesian," a sketch by Pierre Veber, reviewed before, closed the bill.

SMALLEST THEATRE OPENS

PARIS, Jan. 2.—Last week marked the opening of the smallest theatre in the world, the Jeanne Renouardt's Daunou Theatre. Erected by the "Jeanne's Finance Company," this miniature playhouse neared the million mark in construction cost. The company includes many notables of foreign courts, who are Henri Letellier, the roulette king; the Duke de Cazes, France's greatest sportsman; Prince Kapurthala, the youngest and richest Hindu prince; René Renault, automobile millionaire, and J. B. Wittouke, the Belgian capitalist.

The theatre, which is magnificently decorated in silver and gold, is the handiwork of Jeanne Lanvin, and is probably the most chic playhouse in Europe, although even the French critics were bowled over by the daring immorality of the opening play.

The title of the piece was "The Sacred Little Blonde," by Pirne Wolf. In it, Jeanne Renouardt plays the part of a wife, who assists her husband to betray her in order to assure his happiness.

GERMANY TO BAR CARNIVALS

BERLIN, Jan. 2.—The German Government has been asked to forbid the annual pre-Lent carnivals, which for four days are held in virtually every South German and Rhineland city.

During these carnivals the whole population of the country and city parade the streets, dance, throw confetti, blow whistles and feast. All stores are closed for the four days. Complaint has been made that the carnivals are "too frivolous and impoverishes the population which cannot refrain from participating." The complaints further declare this is no time for frivolity in Germany and that it will waste money which will be sorely needed.

DECLINES HONOR

LONDON, Dec. 29.—Ellen Terry, prominent actress, has declined the honor of "Dame Commander of the British Empire." The title, which was to have been granted New Year's day, was to have been granted in recognition of her talents and long services to art.

The Order, which was instituted in 1917, ranks next and immediately after the Royal Victorian Order. The title is conferred for important services rendered to the Empire.

McLEOD IN THE HALLS

LONDON, Jan. 2.—Tex McLeod, the American, who for months was spinning ropes in "The League of Nations," is now in the variety halls. McLeod has not lost a week's work since he came over here in 1919. Tex, who recently married an English girl, is booked over here for the next two years.

THEATRE RENTS STILL UP

LONDON, Jan. 2.—Theatre rents are still at war boom prices, and as the sovereign increases in value, are likely to go still higher. Already, drastic steps in connection with doing something to force the holders of leases to recognize economic conditions, are being considered.

"THE WHEEL" FOR LONDON

LONDON, Jan. 2.—Phyllis Neilson Terry has acquired a play by J. B. Fagan called "The Wheel." She will produce it early next month in London.

REVISING TOURING CONTRACT

LONDON, Jan. 2.—The Standard Contract (Touring) is at present being revised. At a recent meeting of the Association of Touring Managers and the Actors' Association, the Actors' Association turned over to the managers their suggested revisions. It is understood that the revisions which will be brought before the Actors' Association include a reduction of from six pounds, which is now being paid for rehearsals, to four pounds, also clauses referring to the minimum length of engagement, the one week out in ten, and the re-adjustment of terms in regard to once and twice nightly.

"KNAVE OF DIAMONDS" TO TOUR

LONDON, Jan. 2.—"The Knave of Diamonds" has been scheduled for an early mid-winter road tour. Violet Vanbrugh will head the cast in her original part. She will be assisted by Sybil Carlisle, Darby Foster, St. Barbe West, and Cyril Griffiths. The tour of this company, which will be the number one show, begins Jan. 23 at the Royal Brighton.

The second company will again be headed by Stella Campbell, and will go out under the management of Daniel Mayer, Ltd.

Two other companies will be sent out by Walter Howard, and Mr. Howard in conjunction with Henry Chattell.

U. S. FILMS SCORE

LONDON, Dec. 26.—American movies have captured England, and despite national pride and patriotism, the English movie doesn't go here.

The crowds in the "kinemas," as the movie houses are called, want pictures from the U. S. A. They are bored by English films. Another factor is the English climate. There are few days of clear sunshine, hence the pictures of this country are of a poorer quality than those of California.

"PERI" FOR LONDON

LONDON, Jan. 2.—Arrangements have been made for the production of "Peri, the Slave of Love," a comic opera, in London, early in March. Nevill Graham, will be the producer. The piece, which is running now at His Majesty's Theatre, Aberdeen, has broken records during the past few weeks despite the evident lack of business throughout the entire theatrical profession. The music of the piece was written by William Neale.

PANTOS LOSING POPULARITY

LONDON, Jan. 2.—The popularity decline of pantomime has been one of the outstanding features of London's theatrical Christmas. The Drury Lane Theatre, the principal home of London pantomime, is out of business and being reconstructed. "The Babes of the Woods," at the New Oxford, in which the Dolly Sisters are starred, although originally meant as a pantomime of the classic type, is more on the revue order.

"GREAT BROXOPP" FOR LONDON

LONDON, Jan. 2.—Following the conclusion of "Quality Street," now current at the Haymarket, the "Great Broxopp" will be produced here. The play, which has been running to success in America, is by A. A. Milne. Henry Ainley will have the big character part in the piece, and will be aided by Athene Seyler, the comedienne.

"MIKADO" REVIVED

LONDON, Jan. 2.—"The Mikado" replaced "The Yeoman of the Guard" at the Princess Theatre, which ended Saturday. "The Mikado," which will have a run of two weeks, was first produced at the Savoy on March 12, 1885, and had a run of 672 performances.

"PUT AND TAKE" CLOSES

LONDON, Jan. 2.—"Put and Take," the piece which started out promisingly at the Queen's, has ended its short run.

"GIRL IN RED" STARTS

LONDON, Jan. 2.—"The Little Girl in Red," a musical play adapted from "La Petite en Rouge," by Maurice Lupin, was produced recently at the Gaiety Theatre and proved to be a charming comedy, with pretty music and clever comedians. The score was written by Edouard L'Enfant and the book and lyrics by Harold Simpson and Arthur Stanley.

The story itself, which is not very strong, concerns a charming little damsel who is about to marry an inane but rich young man, who is also very good as men go, because her uncle-guardian, an elderly roue has more expenses than he can carry. The girl, Suzette, played by Margaret Bannerman, might have gone through with the marriage her uncle proposed for her, but for the falling in love at the last minute with a handsome young man who is quite penniless. The poor youth, Hubert Faverolles, played by Arthur Margetson, goes into a song, "A Little Bit of Loving," and by the time the duet is over the girl is determined not to marry the man of her uncle's choice, and the youth Hubert is determined to sow no more wild oats. Natural complications arise later, for the wildest of Hubert's oats, an expensive little dancer, Lili, asserts her claim to him and Suzette, to show that she too can be wild, togs out in a gaudy red frock and goes to the notorious midnight cabaret.

The good young man, who Suzette almost married, also goes to the midnight club to see life and he imbibes too much in the form of hot milk toddies. He very naturally falls into the clutches of the dancer Lili, who loves money. Suzette, disguised, flirts with Hubert, and when he tries to kiss her she grows furious. This is her cue to sing another excellent number about the "Blue Bird," which has apparently flown. The play comes to a climax when Hubert's aunt decides to finance the young man and Suzette forgives him. In addition to the musical numbers mentioned above there were numerous other songs and special numbers well rendered.

Miss Bannerman, as Suzette, was dainty and sweet; Mark Lester, jolly and excellent easy style, as the Uncle. Billy Leonard, as Salimac, the rich and good young man, was delightful, funny and original. Raph Roberts, as the Japanese proprietor of the Cafe Kobo, was good, as was the rest of the cast.

"SPLASH" FLOODS STAGE

LONDON, Jan. 2.—During a performance of "Splash Me," at the Tivoli, Hull, one night last week, the large water tank, officially stated to hold 20,000 gallons, was found to be leaking, and, a short time after the discovery, before precautions had been taken, the water flooded both the stage and the orchestra pit, drenching the performers and musicians.

LONDON SHOWS CLOSING

LONDON, Jan. 2.—The following plays finished here on Saturday last: "Two Jacks and a Jill," at the Royalty; "The Speckled Band," at the St. James; "Heart-break House," at the Court; and the opera at the Covent Garden.

As already stated, "The Speckled Band" will be revived on Boxing Day, at the Royalty.

GIRL TO CROSS NIAGARA

LONDON, Jan. 2.—Mlle. Eleonora, a seventeen-year-old girl appearing here at the Crystal Palace Circus, has announced her intention of walking across Niagara Falls on a tight rope next June. Her father states that the rope will be stretched at an angle, making it much more difficult than the feat performed by Blondin.

KEMPER IN VAUDEVILLE

LONDON, Jan. 2.—Collin Kemper, of the celebrated American firm of Wagenhals and Kemper, arrived in London last week to put out a company of the American thriller, "The Bat," now current in a New York Theatre.

The Three Belmonts have been routed over the Loew circuit.

Senator Murphy has received a route over the entire Loew circuit.

Fred Weber, juvenile, is now pianist in the Whipple and Huston Revue.

Bash and Lynn have reunited and will open on Loew time this week.

Leila Shaw and Company opened last week for a tour of the Loew time.

Herbert Ashley has received a thirty-week route over the Loew time.

Boyne and Roberts opened a tour of the Loew circuit last week at the American.

Alice Lloyd is headlining the Shubert vaudeville bill in Philadelphia, this week.

Ethel Levy is headlining the B. F. Keith vaudeville show in Philadelphia, this week.

Lane and Harper opened last week at Norfolk for a tour over the Southern time.

Ruth Welch is singing the leading role in the production "Lassie," now on the road.

"Chuck" Haas is confined at the Washington Park Hospital in Chicago with a broken rib.

Crafts and Healey, who opened a short time ago, have received booking over the Loew circuit.

The Klein Brothers celebrated their fifteenth anniversary in the vaudeville field on Dec. 21st.

Frank Ford is to be featured with the new sketch, "Betty, Wake Up," which will shortly go on tour.

Fields and Fink open at the Poli Theatre, New Haven, on Jan. 16th, for a tour of the Poli circuit.

Costello and Bernard, a man and woman act, entitled "The Better Half," will open shortly in this city.

Elvia Bates is back at her desk in the Gaiety Theatre building after a week's illness at her home.

Dolly Clark, formerly with "The O'Brien Girl," is now in vaudeville appearing in an act with Arthur Miller.

Raymond Wilbert opened Jan. 2nd at the Palace Theatre, Chicago, for a tour of the Orpheum circuit.

Bianca Robinson, recently with the Trenton Players' Stock Company will return to vaudeville in a new act.

"Little Bobbie," formerly with Bobbie's Cats and Rats, is now doing a sister act, called "Babs and Bobs."

Mignon de Valery has received a thirty-five week contract to play with the sketch, "The Untamed Woman."

Freddie Leightner, brother of Winnie, has been placed in a nut comedy turn, and will be seen shortly.

Belle Baker will be the feature name on the bill of the New York Palace Theatre the first week of February.

Jack Hayes Trio have been engaged for the Harry Walker act "Moonbeams," now working on the small time.

Dazie London, who last season was in "The O'Brien Girl," is now in the Patton and Marks act in vaudeville.

Forney and Company, a new act, have been routed over the Loew circuit. They will play the entire circuit.

Grant Gardner has returned from a three months' stay in Europe where he appeared on the Moss Circuit.

ABOUT YOU! AND YOU!! AND YOU!!!

T. Dwight Pepple has been confined to his home in Chicago for the past week suffering from serious eye trouble.

Peck and Butler, who are now playing Washington and Baltimore, have been booked for the Zablosky time.

Princess Wahletka opened her offering Jan. 2nd, in Harrisburg, and will play all of the Wilmer and Vincent houses.

Julian Eltinge has booked his appearance on the Interstate time and will open at the Majestic Theatre, Ft. Worth.

Jack Norworth opens on the B. F. Proctor Circuit at Mt. Vernon, on January 2, A tour of the Proctor time follows.

Billy Kelly has joined Lee White in their "music store" in the Arcade Building, Nos. 140-142 West 43rd Street.

Mrs. Sidney Drew, following a two weeks' appearance in New York, opens for the Orpheum at Duluth January 8th.

Jean Bristol, with a new act broke in around Chicago, opens next month for a tour of the Orpheum. He opens in Chicago.

Fritzi Scheff, Belle Baker, Margo Williams and Mrs. Sidney Drew are appearing on the B. F. Keith, Boston, bill this week.

Eleanor Vaughn has been engaged as soubrette for the Paul Pool Revue of "Violin Girls," now appearing on the Keith time.

Flo. Ward Walker has been engaged to produce chorus work for the Jimmie Hodge's Revue at the Orpheum Theatre, Detroit.

Don McClelland, has been re-engaged for the vaudeville act, "Moonlight Madness." He re-opened at the Broadway Theatre, on Monday.

Hayes and Lloyd will be seen in New York for the first time in March, having appeared continually throughout the Middle West.

George Brown and his pedestrian act will open on the Orpheum, in Minneapolis the week of January 8th, for a tour of the entire circuit.

Corrine Griffith and "Billie" Kerr have been engaged for the Jenette Hackett and Harry Delmar Revue now appearing at the Keith theatres.

Thelma Harvey has been engaged through the Lillian Brady office for the Ted Lewis Club. Miss Harvey will do dance specialties.

Helen Keller, at the completion of her tour of the Orpheum Circuit will open on the Interstate time at Ft. Worth the week beginning February 5.

Harry H. Richards, of the Roehm and Richards office, is ill at his home. He expects to be back in the office by the latter part of the week.

Edward S. Flynn is the new manager of the Midway Theatre, Rockford, Ill., succeeding Charles T. House who resigned after two years of service.

Peggy Wood, and Lennox Pawle are the feature players in the new Russell Janney production of "Marjoline," which is "Pomander Walk" set to music.

Lee Barth has returned to New York after finishing a 16 weeks tour of the middle western Keith time. He will shortly appear in a new vehicle.

Parish and Peru, in their act "The Acme of Versatility," recently topped the bill of the Palladium at Southport, Eng. They left for a tour of the Continent.

Lew Leever, of Leever and Leroy leaves vaudeville this week to enter commercial fields in Chicago. He will be connected with a printing house in that city.

Fay Marbe has been routed over the Shubert vaudeville circuit for five weeks, previous to re-opening in the production "Miss Raffles," which is being recast.

Singer's Midgets, now appearing in New York Keith theatres, will remain on the Keith time until April when they open for the Orpheum Circuit at Chicago Palace.

Llora Hoffman, A. Robbins, Whipple and Huston, Regal and Moore, Yvette, George Price, and Joe Fanton are appearing this week at the Majestic Theatre, Boston.

Cecil Mason and Bernie Shaw played Boston this week at the Keith Theatre. They celebrated their sixth anniversary in vaudeville, in their home town, Boston.

Constance Robinson, formerly with Thompson and Robinson, has been signed with "Cupid's Closeups," which is booked for thirty-four weeks on the Pan Time.

Jane and Katherine Lee, billed as the "Baby Grands," opens for the Interstate Circuit at Ft. Worth, January 22. They are now in California on the Orpheum time.

Master Gabriel, who has just completed a run of the Keith houses in the East, has signed with Morosco's new show, "Let Er Go, Letty." He will play the role of the hat boy.

Mrs. Irene Castle headlines the Orpheum, Brooklyn, bill this week, Trixie Friganza tops the Bushwick programme, and Bessie McCoy Davis is at the head of the Shubert show.

A. Robins, now playing Shubert vaudeville, in a comedy turn entitled "The Walking Music Store," is planning a trip abroad, where he expects to make a tour of Germany.

Frederic Kerr, the English actor, has arrived here to join Doris Keane's company in "The Czarina," by Melchior Lengyel and Lejos Biro. Kerr was last seen here in "Just Suppose."

Kay Laurell made her first appearance in vaudeville this week at the Riviera Theatre in a comedy sketch by Fred Jackson. Sydney Booth and Lambert Terry are in the supporting cast.

Violet and Lois have been filling in at Maxim's for the past two weeks, prior to their opening engagement on the Poli circuit, opening Jan. 9th, at the Palace Theatre, New Haven.

Laura Kelley has been engaged for the show "Jingle Bells" as prima donna through the Walker Agency. "Teddy" Stoll has been engaged for the soubrette part in the same show.

Hilda Lachmann, formerly of the Lachmann Sisters, doing a sister act in vaudeville, is now in the cast of "Hanky Panky" at the Century Roof. Hereafter she will be known as Olivette.

Mrs. William Hallen is in New York spending the holidays with her husband, William Hallen, who is playing the Keith time in New York. She will return to her farm in Rochester this week.

Kitty McCormick, of the "Monte Carlo Girls," was stricken with appendicitis last week, and is in a Pennsylvania hospital recuperating after the operation. She will join the show on her recovery.

Helen Ingersoll, business manager for the Theatre Guild for the past two years, has resigned from the organization to become manager for "The Madras House" during its run at the National Theatre.

Gypsy Corrine has deserted vaudeville for cabaret and opened last week at the Palais Royal, Atlantic City, in company with Cecile Davis. Miss Corrine did a single and was last seen on the Keith Circuit.

Fred G. Latham, of the Charles Dillingham producing staff, sailed this week for Europe to look at new productions on the Continent. For the first time since the war he will visit Austria, Germany, Italy and Spain.

Nell Ellsling, of the vaudeville team of Ellsling and Kilgrad, is convalescing, after having undergone a serious operation at the Broad street, Philadelphia, hospital. Latest reports are that she is on her way to recovery.

Viviane Webb, Charlotte Anderson and Rose DeAlba have been engaged for the George Chambers' act "The Cinderella Revue," written and staged by Harry Walker. The act is now appearing on the Proctor Circuit.

Ernst Loubitsch, one of Germany's leading film directors, is in this country with Paul Davidson, one of Germany's captains of industry. They have come to study American methods in the manufacturing of feature pictures.

A. B. Muller, formerly connected with the technical department of the Fox Film Corporation, is now manager of the Fox's Albemarle Theatre, a picture house, located at Flatbush Ave. and Albemarle Road, Brooklyn.

At the Sunday night concert at the Jolson Theatre, the following appeared: Taylor Holmes, Alice Lloyd, Bob Nelson, Donald Kerr & Peggy Hope, George Rosemer, Llora Hoffman, Fred Allen, and Armstrong & James.

Elsie Mackay will succeed Margalo Gillmore in the role of Rose Lane in "Alias Jimmy Valentine," at the Gaiety Theatre on Monday night. Miss Gillmore has been lent to the Theatre Guild, for the coming production, "He."

On the bill Sunday night at the Century Theatre were: Bert Clark and Flavia Arcaro, Nat Nazarro, Jr., and Band, Frank Fay, Ryan and Lee, A. Robins, Yvette & Co., Rath Bros., Will Oakland, Adele Oswald, and Libby and Sparrow.

DeHaven and Nice have been granted a two weeks' leave of absence by the Orpheum circuit while in Los Angeles to make a picture for Mack Sennett. The comedy will be based on the characters of their act, "Mulligan and Mulligan."

Tove Danor, formerly with Elsie Janis and Her Gang, who has been playing under the direction of D. W. Griffith for the last year, has been chosen by Harrison Fisher as his latest "Fisher Girl." Her picture is appearing on the front cover of the Cosmopolitan.

Alice Brady, who is appearing in the new play, "Drifting," at the Playhouse, is making her last appearance on the speaking stage for a long time. She leaves for Hollywood, early in the spring, where she will commence work on her three-year contract with the Famous Players Co.

Cedric Lindsay and Hazel have changed the name of their act and the material as well, with their arrival in New York from a tour of the Loew circuit. Bert Marian has written the new turn and its title is "What's The Big Idea?" The new name of the act is "Lindsay and Mason." Jimmy Dunedin is the agent.

Van and Schenck's
BIG RAG HIT IN ZIEGFELD'S FOLLIES

WABASH BLUES

By DAVE RINGLE and FRED MERNKEN
QUICKEST HIT ON RECORD!

THE MOST SENSATIONAL MELODY EVER
WRITTEN

PLAY THAT SONG OF INDIA AGAIN

Lyric by
LEO WOOD and IRVING BIBO

Music adapted from Nikolas Rimsky-Korsakoff's
Theme By PAUL WHITEMAN

A popular conception containing all the mystic
charm of "Song of India."

"You can't go wrong
with any Feist song"

ACCLAIMED
HIT

SWANER

Valse moderato

mf

I am all a - lone
Can't you hear the South -

dear, cane, Wish - ing you were
Mock - ing birds re -

I'm in fai - ry - land,
like the even - ing star,

CHORUS

p. mf Swan - ee Riv - er Moon,
cab - in door,
beam - ing Ev - 'ry night I need you
-night With your silv - ry light,
On the Swan - ee shore
Dream - y Swan - ee Riv - er Moon.

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CLAIMING WALTZ BALLAD
HIT BY THOSE WHO KNOW

RIVER MOON

River Moon
Waltz Song

Words and Music by
H. PITMAN CLARKE



WONDERFUL RAG SONG WITH A
PUNCH LYRIC

TEN LITTLE FINGERS

And Ten Little Toes
(DOWN IN TENNESSEE)

Words By
HARRY PEASE and JOHNNY WHITE

Music By
IRA SHUSTER and ED. G. NELSON

POSITIVE HIT WHEREVER SUNG!

GOING BIGGER
EVERY DAY

MICKEY O'NEIL

(A Brother of Peggy O'Neil)

Words By
HARRY PEASE and HOWARD JOHNSON

Music By
ED. G. NELSON and J. FRED COOTS

ACCLAIMED A HIT BY
THOSE WHO KNOW

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
124 West Larned St.
TORONTO
192 Yonge Street

LEO FEIST, Inc.
711 Seventh Avenue, New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market Street
KANSAS CITY
Capey Theatre Building
LOS ANGELES
417 West Fifth Ave.

MELODY LANE

MUSIC MEN PLAN TO HOLD MFGRS. FOR RECORD ROYALTIES

Publishers Assoc. Notifies Manufacturers That They Are to Be Held Responsible for Payment of Royalties on Records Which They Press for Distributors

The Music Publishers' Protective Association has notified the various manufacturing companies which turn out records for phonograph companies that do not own their own manufacturing plants, that they will be held responsible for the payment of all royalties due to the copyright owners of the various compositions, which may be reproduced.

This notice followed an investigation into the record business which revealed the fact that a large number of practically unknown companies have entered the record making business and are operating and doing business without obtaining from the copyright owners, a license to manufacture, or making payment of royalty or fee of any description.

The investigation brought to light the fact that the record making business although a large and important business is at present in a condition where with an expense of but a few hundred dollars, a record distributing company can be formed and a new record placed on the market.

The big concerns, such as the Victor, or Columbia, own their own plants and everything in connection with the recording and manufacturing of a record is done under their own roofs. The fact that numerous other record-making companies were operating without owning their own manufacturing plant, or in fact anything with the exception of a business office, started the investigation.

It revealed that a master record can be made in any one of a half dozen places in and near New York by the furnishing of an orchestra or piano accompaniment for the singer, and the payment of a small amount for the making of the record.

With the master in hand, there are a number of big plants that will turn out the record in any quantities desired. A number of parties interested in the record business have adopted these methods with the result that at present there is on the market a greater variety of

records than ever before in the history of the business. A number of these record pressing concerns are said never to ask to see the copyright owner's license, but simply take the order and turn out the record.

While comparatively few of these records are seen in the New York stores, a large number have been distributed throughout the country, especially in the Middle West and South. The greater portion of them are handled by the small dealers.

Upon many of these records, and it is estimated that millions have been sold, the copyright owner has not collected the royalty which the law gives him, and due to the fact that many of the record-makers have never notified him that he was about to manufacture them, or requested a license for the reproduction, their existence was unknown.

In view of the fact that it is almost impossible to determine the names and addresses of the various firms which have and are about to enter the record business, the music men have served notice upon the actual maker that he is to be held for the royalty claims.

The Music Publishers' Protective Association has received legal opinions on the matter, all of which agree in stating that the actual maker of the record can be held for the royalties.

The music men claim that thousands of dollars have during the past few years been lost by the sale of innumerable records upon which they have never received their royalties as provided by law.

The big record making companies are said to be in accord with the music men in their action, as under present conditions the record distributor who has paid no royalty to the copyright owner, and whose only expense is the operation of a business office and the actual manufacture and advertising of his record, has the other companies at a great financial disadvantage.

HELD ON INFRINGEMENT CHARGE

Following a complaint filed by the Music Publishers' Protective Association, Arthur Casey, of Philadelphia, was arrested on December 28, charged with infringement of the Copyright Law. Casey, according to the complaint filed, had caused to be printed on a song sheet, the words of a number of compositions copyrighted by members of the M. P. A. and was selling them in front of various Philadelphia theatres, at five cents each.

The infringing sheets were printed, it is alleged, by M. Otto, a Philadelphia printer, who is said to have on hand a large stock of the printed sheets.

After examination Casey was held by the United States Commissioner for trial in the Federal Court at Philadelphia. The date for his trial has not as yet been set.

E. C. Mills, chairman of the Music Publishers' Protective Association, states that similar action will be taken hereafter in every case coming to the attention of the association, wherein the copyright law has been infringed, the publishers being determined to put an end to every form of piracy or unauthorized use of copyrighted compositions.

TOM QUIGLEY TO PUBLISH

CHICAGO, Ill., Jan. 2.—Thomas J. Quigley, for a number of years Chicago manager of M. Witmark & Sons, will resign his position next month, to embark in the music publishing business for himself. He has formed a partnership with Louis Guyon, prominent dance hall owner of Chicago, and Ben Garretson, formerly press representative of the Columbia Burlesque Circuit in this city. The new company will be known as the Quigley Music Publishing Company. Louis Guyon has been selected president, and Ben Garretson, secretary-treasurer. The new firm has leased the entire second floor of the Ashland Block Building.

VODERY IS BANDMASTER

William H. Vodery, has been commissioned, a second lieutenant in the 15th Regiment N. Y. N. G., and is now bandmaster of the outfit. He succeeds Jimmy Europe, the regiment's famous bandmaster who was killed sometime ago. Vodery is well known, as an arranger and composer, and wrote the score of "Under the Bamboo Tree," the new Bert Williams vehicle formerly called the "Pink Slip."

MARJIE WELLMAN BACK

Marjie Wellman, of the professional department of Waterson, Berlin and Snyder, is back in the department attending to her various duties after a three-week absence due to illness.

RUTH PROP IN SANATORIUM

Ruth Prop, of the Harry Von Tilzer office is in Stern's Sanatorium recuperating from an operation performed last week. She will probably be taken home sometime this week.

BOB MILLER IN NEW YORK

Bob Miller, Detroit manager for Leo Feist, Inc., is in New York for the week en route from Boston, where he spent the holidays visiting his family.

"BOOM-DE-AY" IN FILMS

Lottie Collins' old song, "Ta-ra-ra Boom-de-ay," is to be made into a feature film, with Flora Le Breton in the leading feminine role.

IRVING BERLIN IS ILL

Irving Berlin is out of the cast of the "Music Box Revue," and has for the past week been confined to his home with a severe cold.

GILBERT TO PUBLISH "CORA"

L. Wolfe Gilbert has accepted for publication a new coon song entitled "Cora," by Al Bernard and Larry Briers.

THE LEADSHEET

Arranged by M. H. S.

"Let me write the songs of a nation and I care not who makes the laws."

We certainly got careless like, when Volstead and his ilk made a law or two. But that shouldn't worry the band and orchestra department heads.

"Ten Little Fingers, and Ten Little Toes," was written on the birthday of Ira Shuster's daughter, Phoebe. However, Ira says that isn't sufficient reason for his fifteen months' old singer to jump on his chest every morning and wake him up singing about fingers and toes down in Tennessee. Phonograph records evidently do other things besides bring in royalties.

Proctor's Fifth Avenue Theatre is still holding on to its reputation as being the song pluggers' paradise. We caught an act there last week and the old animated film was working over time with "Tuck Me to Sleep, etc.," and a vaudeville singer with a real voice standing by, for it was part of her act. If it works that way in every house, its a plug for fair.

We recommend that the M. P. P. A. award a D. S. C. to Harry Hoch for displaying great bravery and personal courage when he took a whack at the enemy although out-numbered five to one. "First Lieut. Hoch, in face of superior numbers, charged the enemy's table on Christmas night putting them to rout thereby saving the good name of the music publishing business, and although severely wounded was perfectly willing to continue the fight." In the meantime the gags are numerous, many folks wanting to buy ringside seats at the joint in question. We have it on good authority, that Al Jockers has been appointed boxing instructor. For the scrap isn't over yet.

Harms, Inc., has put its professional department into active service again with Arthur Behim in charge, working under the direction of Otto Jordan. "April Showers" is the big plug and is being sought by many headliners. "When Buddha Smiles" and "Loye Sends a Little Gift of Roses" are the other two that the firm will work on for the present. The last mentioned song was the "Sunshine of Your Smile" of England and has the reputation of having sold 300,000 copies there, which is going some for that country and speaks more than well for the song.

A certain general manager happened to notice that one of his songs, regular copies, read, "singing chairs," instead of "singing choirs" which is merely a typographical error of one letter. But one guy was almost one job less, and he certainly heard about it too. Its a toss up of who makes more mistakes, the printer or the arranger.

Two writers, who are coming to the front with great momentum, are Roy Turk and J. Russel Robinson of the W. B. and S. Staff. Mr. Robinson is the favorite recorded for the Q. R. S. and specializes on "Blues," and before going with the Roll company was with the original Dixieland Jazz Band. About a year ago he happened to meet Roy Turk and asked him if he had a good title. The title was "How Many Times," which number is now going strong. The boys are progressive and their newest numbers with Waterson are "Sweet Man O'Mine" and "Can't You Be Nice," a blues and comedy song respectively. They're getting to be a well recognized team, and deserve all the popularity they get.

Jack Mills says that the only blues found around his place are the songs they publish. Just now "Wana," is the sure fire "bread winner" and the first of the year found "Wana" dressed in an attractive title page.

COLUMBIA IS BIG LOSER

According to the statement of earnings of the Columbia Graphophone Company for the nine months ended on September 30, 1921, the big record and talking machine manufacturing company suffered a deficit of \$3,662,341, after charges and reserves for depreciation, compared with a surplus of \$3,612,474 in the same period of 1920. The detailed report is as follows:—

	1921	1920
Loss from operation	\$2,339,775	\$7,303,734
Interest and discounts	1,130,766	330,467
Depreciation, res., etc.	191,800	\$3,360,793

Deficit	\$3,662,341	\$3,612,474
Dividends	171,368	1,535,312

Deficit	\$3,833,709	\$2,077,162
Profit and loss deficit	2,949,951	\$4,542,621
*Profit. †Includes Federal taxes.		‡Surplus.

"SHANGHAI" RELEASED

"Good Bye, Shanghai," an Oriental fox-trot novelty by Howard Johnson and Joe Meyers, has been released by Leo Feist, Inc. This is practically the only number of its kind now on the floor of any music house.

BECK ON WESTERN TRIP

Mort. H. Beck, of Joe Mittenhal, Inc., left Tuesday for an eight-week trip to the Pacific coast, selling and establishing connections for the firm in different towns along his route.

DOOLEY SUED FOR SONGS

Johnny Dooley, the comedian, must pay Ballard MacDonald \$264.41 for the songs that the latter wrote for him, it was decided last week in the Third District Municipal Court when the suit brought by the songwriter against Dooley was brought to trial, resulting in a judgment being granted against the comedian.

MacDonald brought suit through his attorneys, Goldie & Gumm.

REMICK MANAGERS CHANGE

SAN FRANCISCO, Cal., Jan. 3.—James Raymond, who for several years was in charge of the Remick Los Angeles office has been transferred to San Francisco, which will in future be the Pacific Coast headquarters of the Remick business. Ben Burman, present manager, is going to Los Angeles. Harry Levitte is to be his assistant.

DONALDSON WITH FEIST HOUSE

Walter Donaldson, the songwriter, has signed a contract, by the terms of which he will write exclusively for Leo Feist, Inc., for a term of years.

IRVING MILLS ILL

Irving Mills, of Jack Mills, Inc., is ill with a slight attack of ptomaine poisoning. He is expected back at his desk shortly.

BURLESQUE

AM. SHOWS OUT OF AVENUE, DETROIT

STOCK CO. GOING IN

DETROIT, Mich., Jan. 2.—Irons & Clamage have notified the American Burlesque Circuit that after the present week they will discontinue the playing of the shows of that circuit in the Avenue Theatre of this city, after this week.

The "Chick Chick" show, which is playing at the theatre this week, will be the last of the American shows to play in that house. The house, it is said, will play stock burlesque, commencing next Sunday.

The American Burlesque Circuit is said to have a three-year contract with Irons & Clamage, by the terms of which American shows are to play in the Avenue Theatre. This contract, it is said, was made a year ago and in consequence thereof has two more years to run. Legal proceedings in connection with the matter will doubtless follow.

American shows were ordered out of the Haymarket, Chicago, several weeks ago by Irons & Clamage, who placed a stock company in the house, and have since operated it. The American Burlesque Association immediately brought injunction proceedings seeking an order preventing Irons & Clamage from producing stock in the house, thus keeping the American shows out, but this was denied.

VAIL GIVES A DINNER

NEW LONDON, Conn., Dec. 28.—Billy Vail, owner of the "Sweet Sweetie Girls," tendered the members of his company a dinner at the Hotel Mohican on Christmas Day. Those who were present included Edward Jordan, George Leon, Howard Harrison, Lillian Harrison, Billy Evans, George Williams, George McGuinness, William J. Vail, Eleanor Mack, Bobby Wilson, Emma Wilson, Violet Kelly, Margaret Vail, Anna Kramer, Mildred Stevens, Faye James, Jewell Lockwood, Betty Ot. Cyr., Mary Moreland, Bettie Belmont, Jennie Moore, Billie Owens, Peggy O'Neil, Hilda Takala, Lottie Clark, Charlotte Walters, Lena Flanagan and Frank Ryan.

NEW CAST FOR "TING A LING"

The cast of Charlie Franklyn's "Ting A Ling" is all new since the show was at the Star, in Brooklyn, several weeks ago. The new cast includes Joe Donovan Geo. Hamilton, John J. Black, Wilbur Braun, Margaret Haskell, Sue Milford and Charlotte Starr. Red Walters closes with the show this week at the Fifth Avenue Theatre.

MARGIE CATLIN RETURNS

Margie Catlin returns to burlesque after several seasons in vaudeville. Miss Catlin joins Gallagher & Bernstein's "Bathing Beauties" next week at the Olympic, New York. She replaces Ray and Meyers, who recently joined the show.

DONNA HAGE CLOSES

Donna Hage, prima donna of the "Garden Frolics," closed with that show in Newark last Saturday night. She is to go into vaudeville.

PLUNKETT & ROMAINE CLOSE

MONTREAL, Can., Dec. 31.—Plunkett and Romaine closed with Herk and Hy-nicka "Cuddle Up" to-night at the Gayety, this city.

BONNIE BROOKS CLOSES

Bonnie Brooks, a dramatic woman, closed at Minsky's National Winter Garden last Saturday night.

ACTRESS' VERDICT SET ASIDE

The trial last week of the \$1,000 breach of contract suit brought by Sue Milford, actress, against the National Winter Garden Company, which runs the National Winter Garden on Houston street, resulted in a verdict for the actress, but Judge William F. Moore, before whom the case was tried in the Third District Municipal Court, later set aside the verdict, which was rendered by a jury, and granted a new trial on the grounds that the verdict was not in accordance with the weight of evidence submitted.

The retrial of the action brought by Sue Milford was set for this week but her attorney, Henry Silverman, of No. 299 Broadway, appealed Judge Moore's order vacating the \$1,000 verdict to the Appellate Term of the Supreme Court, this holding up the outcome of the case pending the decision on the appeal.

Miss Milford, who is the wife of Johnny Black, also a burlesque actor, filed suit several months ago, alleging that she had been engaged to him in September at a salary of \$45 a week to play at the National Winter Garden during the season of 1921-1922, but that after working three weeks she was discharged without reason. She claimed that she had been damaged to the extent of \$1,485 and asked damages of \$1,000, which is the extent of damages obtainable in suits brought in the Municipal Courts.

The answer filed by the National Winter Garden Company alleged that all the performers engaged understood that either party could terminate the working agreement by giving one week's notice, which was the procedure in Miss Milford's case. Rudolph Marks represented the National Winter Garden Company in the trial of the suit.

BURLESQUERS GIVE PARTY

An old-fashioned Christmas party was tendered by Hughy Schubert and Dave Sidman on Christmas Night at their bachelor apartment on East 87th street. A number of friends of these two show folks were present when at midnight the party started.

A large Christmas tree prettily dressed occupied one corner of the parlor, under which were many presents, which Schubert distributed to the guests. A fine big banquet was later in the evening served. Those present were the Misses Bobbie Carlson, Billie Newport, Marion Schilling, Pauline Sukinic, Jeanette Rawlings, Harriett Johnston, Lottie Magne, Edna Harrison, June Cummings; also Sid Weiss, Lou S. Weiss, Jack Edwards, Harry Wilson, Edward Harris, William Anderson, Hughy Schubert, Dave Sidman and Jack Joyce.

HALL FOR VAUDEVILLE

Al K. Hall will desert burlesque at the end of the present season. He is going in vaudeville. Arrangements will be made for him to appear on the same bill as Roscoe Ails. Hall will present his act and Ails will present his, and it is said that they will both do a combined act later in the show on the same bill.

SHOW AT SOLDIERS' HOME

CINCINNATI, O., Dec. 29.—The entire company of the Frank Finney Revue gave a show last Saturday morning at the Soldiers' Home in Dayton. After the show the reception committee of the Home gave a dinner to the company members at the Soldiers' Home Hotel.

LA MONT CLOSES

Larry ("Skinny") La Mont closed with the "Girls de Looks" at the Casino, Philadelphia, recently.

PLATT WITH "BO PEEP"

Ben Howard Platt opened with the "Little Bo Peep" in Hoboken last Saturday. He replaced Harry Pepper.

BIG BUSINESS ON BOTH WHEELS

LAST WEEK BEST OF SEASON

Business with the shows, on both the Columbia and American wheels, was very good last week, most of the shows selling out on the Christmas Monday performances and the New Year's Eve shows.

The business at the Columbia Theatre, in New York, was better last week than at any time since the beginning of the season. The receipts on the week were up around the \$14,000 mark.

On the road most of the burlesque shows did better last week than they had all season, many of them setting new marks in receipts. The business of the week before Christmas was unusually bad almost everywhere, and the good business of last week was welcomed by the burlesque managers, who look for a general betterment in the returns from now on.

BOOKED FOR STOCK

Lou Redelsheimer booked the following for the Gayety, Philadelphia, this week: I. B. Hamp, Billy Tanner, Al Golden, George Hamilton, Novetta, Billie LaMont and Hattie Beall. This company will play the Folly, Baltimore, next week.

Redelsheimer booked the following for the Trocadero, Philadelphia, for this week: Dick Hahn, Harry Stranton, Al Marks, Besse Rosa, Pearl Briggs and Hattie Dean. This company will play the Majestic, Wilkesbarre, next week. The show now will play a two weeks' engagement.

WATSON SIGNS WITH HERK

Joe Watson, of the team of Watson & Cohan, signed a contract last Friday with I. H. Herk for one of his attractions starting next season. Watson will be featured as the principal comedian. It was announced in these columns several weeks ago that he was going to work alone next season.

HALLIE DEAN IN VAUDEVILLE

Hallie Dean, ingenue of the "Girls de Looks," was operated on in a local hospital last Thursday. She was out of the cast the last part of the week, while the show was playing Hurtig & Seamons.

HEXTER TO REMAIN MGR.

It was announced in the offices of the American Burlesque Circuit last Wednesday that Billy Hexter would remain as manager of the Empire Theatre, Cleveland, contrary to the printed reports.

BROKE RECORDS

ALBANY, N. Y., Dec. 29.—Mollie Williams claims that she broke all records for the season at Syracuse the first three days of last week. It was the week before Christmas.

JACK ALTON CLOSES

Jack Alton, straight man, closed with the "Grown Up Babies" two weeks ago in St. Louis, the management cutting down the cast for the balance of the season.

ALFARETTA SYMONDS MARRIED

Alfaretta Symonds, leading woman of the "Maids of America" Company and Gus Legert, a vaudeville performer, were married in Philadelphia on July 31 last.

NO BURLESQUE ON SUNDAYS

MONTREAL, Can., Jan. 2.—The management of the Gayety Theatre here has decided to run no burlesque shows on Sunday from the present time on.

"MAIDS OF AMERICA" AT THE COLUMBIA IS FAST AND FUNNY

J. Herbert Mack's "Maids of America," featuring Bobby Barry at the Columbia this week, stands out above any show playing under that title in recent years, from a comedy, scenic, and musical standpoint. It is fast, funny, clever and contains all the elements that make up a lively and amusing performance.

A gorgeous wardrobe adapted from the latest designs is displayed by both principals and chorus. The scenic and electrical effects are both novel and original.

The book is called "Fol-Dollies" in six scenes, two acts and opening with a prologue. It was written and staged by Billy K. Wells. The costumes are by Abe Furman and Mahlen.

The musical part of the programme scored rich in snappy melodies, well rendered by the principals.

Barry, the same little, droll comedian of past seasons, working in misfit clothes and eccentric make-up, is very amusing, in fact he shows up to a better advantage than in the past. He is very funny.

Fred Reeb is doing second comedy, working opposite Barry. Reeb does an eccentric "Dutch" part, using the small putty nose and he wears a black wig. His dialect is rich in humor, he is fast and clever. He works in neat fitting clothes and makes a number of changes. Reeb has an individuality of his own, which is very amusing.

Alfaretta Symonds, a classy performer, shows excellent merit as a foil for the comedians. Miss Symonds, who has been away from burlesque the past two seasons, returns with greater glory than ever. She is a comedienne of rare charm and magnetic personality, which she has many opportunities to display during the performance, with the part that has been assigned to her.

Miss Symonds is an attractive young woman, pretty in form, clever at reading lines, her diction is excellent, she can sing and can put a number over as it should be done and is really an asset to a burlesque company. Her work stands out in this show.

Dick Lancaster, a new straight man on the Columbian circuit, is one of the best straight men we have seen at this house this season. He is a tall, fine looking fellow, who can wear clothes, and has a wardrobe worthy of the part. He does his work neatly and cleverly. Lancaster has a strong voice, his enunciation is excellent and his style of "feeding" a comedian is fine. He does a "dope" bit in one of the scenes that is most amusing. Lancaster is a success, his all around work more than pleases.

Daisy Harris is the soubrette. Miss Harris is a young striking looking brunette, a clever dancer and is very graceful. Miss Harris has several numbers which she puts over nicely. Her dresses are pretty. She is a shapely little girl and possesses lots of personality.

Jean Fox, a very pleasing ingenue, gives a fine account of herself. She registered a success in her numbers and in the scenes. Miss Fox, a well formed young person, has a far better part in this show than when we saw her last season on the other circuit and makes the best of it.

Tess Howarth is in a number of the scenes and has several numbers which she takes care of. Her costumes are very pretty.

Ed Merrigan has a small comedy part which he handles all right, but he is not on very much.

Ed Griffin, Leonard King and Ed Smith do bits and take care of them very nicely. They do a specialty late in the show.

The show opens with a prologue in which Lancaster, King, Griffin and Smith appear in song.

The "liquor" scene, a funny bit, was well done by Barry, Reeb, Lancaster and the Misses Symonds, Fox and Howarth. Barry and Miss Symonds put over a fine comedy scene about a count. They have a fine line of talk and get it over.

Lancaster does a dandy "dope" bit, assisted by Barry, Reeb and Miss Howarth. He does the part excellently and it is a fine line of material. This is a big comedy scene.

Barry, Reeb and Lancaster offered a corking good comedy talking act in one that went over big.

Miss Harris does a neat dancing specialty in one of her numbers. She dances prettily and the audience liked her offering.

A comedy dramatic act opened the third scene of the first part in which Miss Symonds played the leading part. Barry, Reeb, Lancaster, Merrigan, Griffin, King also appeared. Miss Symonds demonstrated her ability as an actress in this scene. Barry and Reeb did the comedy, carefully worked up by Lancaster.

Miss Symonds' "A Tale of China" number was beautifully delivered. She was assisted by Lancaster, Merrigan, King, Griffin and Miss Harris, who worked in pantomime. Miss Symonds, while doing this number, was seated, surrounded by the chorus and some of the principals, who were attired in stunning gowns, making

(Continued on page 27)

DRAMATIC and MUSICAL

MME. OLGA PETROVA RETURNS TO STAGE IN "WHITE PEACOCK"

"THE WHITE PEACOCK," a play in three acts, by Olga Petrova, presented by the Selwyns at the Comedy Theatre, on Monday night, December 26, 1921.

CAST

Anna.....Ludmilla Toretzka
Marietta.....Doris Carpenter
Don Miguel di Ribera y Santallos
Leon Gordon
Rafael Rodriguez.....E. L. Fernandez
Revette di Ribera y Santallos
Mme. Petrova
The Countess Wyanoek.....Letha Walters
Capt. Hubert Lang.....George C. Thorpe
Don Caesar di Menozza Gonzales
Malcolm Fassett
Josellito.....Charles Brokaw
Pedro.....Judson Langill

In the lobby of the Comedy Theatre there stands a most strikingly beautiful portrait of Madame Olga Petrova. It is possibly the most enjoyable part of seeing the performance of Madame Petrova in her play, "The White Peacock," at the Comedy Theatre. The play itself is as irritatingly trivial as the constant drip, drip, drip of water in the sink in the hush of the night to an insomniac. Petrova is an admirable screen actress, best known for her portrayal of the vampire, but she seems strange in this play, which she has written herself.

In the entire three acts there is hardly one line which has not been used before by some essayist, dramatist or novelist.

The repetition of countless trite epigrams and worn out philosophical utterances, we are glad to say, fell upon cold ears. Madame Petrova used one little gesture to advantage; the indifferent hunching of her shoulders, accompanied by the snapping of her fingers, illustrating resignation. That is to say, she gestured in this manner to advantage the first time, but as the play crawled on the continual use of the gesture began to be annoying. Madame Petrova, as Revette di Ribera y Santallos, is estranged from her husband, Don Miguel. She lives with two servants, one of them a young girl, who is an expectant mother, in a separate establishment from her husband's in Seville, Spain. Don Miguel has treated her badly. He has boldly carried on with other women. But he has received the nomination for the office of Minister of the Interior, and visits his wife at night in her bedroom and tells her that when he gets back from Madrid, where he is going that night, he insists upon her returning to him. She refuses. He goes. She prepares for bed, with the assistance of a talkative old servant. She goes to bed, and in through the window bursts a young fellow who tells her, as he points a revolver at her, that he loves her. Naturally she is surprised; she has never seen him before. But he has seen her that very night in a restaurant and has fallen in love with her. She quells his impetuous advances, but permits him to spend the night in the chair in her room, when he tells her that he is wanted by the police.

Eight weeks later the impetuous lover of Revette, whose name is Don Caesar di Menozza Gonzales and who poses for Revette—she paints pictures—discovers that she has fallen in love with him, too. But she wants him to flee, as she has just been told that he is an escaped convict and that it is her husband's intention to have him captured. He tells her that he intends to revenge himself on her husband, as Don Miguel had caused the death of his father, for which he, Don Caesar, had been imprisoned.

She then goes to her husband's apartment in an effort to get him to allow Don Caesar to escape. There she meets a drunken murderer, from whom she worms the knowledge that he had been

paid to kill the father of Don Caesar by her husband. Enters the husband, finds his hired assassin holding his wife in his arms, and proceeds to quarrel with him. Then in rushes Revette's lover, with another friend, and in the excitement Don Miguel is killed and she is shot, but as the curtain goes down she seems happy as she smiles at her lover.

Leon Gordon as Don Miguel makes a smooth villain. He also staged the play. As Don Caesar, Malcolm Fassett acts up to the requirements of his impassioned role. By far the best performer is E. L. Fernandez as the bold, bad murderer, who proudly displays souvenirs taken from the people he has killed. For luck he carries around with him a bone cut from the "joint of the first finger of the right hand of the first man he killed." He is the most colorful character in the play—which speaks ill for the play.

LEO DITRICHSTEIN IN "FACE VALUE" AT THE NEW 49TH ST.

"FACE VALUE," a comedy in three acts adapted by Solita Solano from the Italian of Sabatino Lopez, presented at the Forty-ninth Street Theatre on Monday night, December 26, 1921.

CAST

Cecelia Leonard.....Nellie Burt
Henry.....M. A. Kelly
Edward Barton.....Lee Millar
Jose Henriquez.....Leo Ditrichstein
Alexis Borozouff.....Alexis Pollanov
Harry Stewart.....Hugh O'Connell
Mrs. Rose Jennings
Miss Josephine Hamner
Alma Curtis.....Miss Frances Underwood
Dr. Frederick Curtis, her husband
Orlando Daly
Arabella Mapes.....Miss Clara Mackin
Miss Farrell.....Miss Mary Duncan

Leo Ditrichstein, still the great lover, has evidently made a wager that he can retain his reputation even though he makes up as the homeliest man in New York, as he does in his present vehicle, "Face Value," originally titled "That Homely Henriquez." Possibly, if the play were not so cumbersome and awkward a vehicle, Mr. Ditrichstein might win such a wager, but "Face Value" gives him little chance to reach those real heights of loving which he has in other plays. Rather, his present offering seems a burlesque of himself.

As Jose Henriquez, Ditrichstein is an exceedingly ugly broker, who lives in a family hotel in New York. He has no apparent success with the fairer sex, and his tender heart aches to be able to call someone Dearie, as the popular songs have it. But he proves his mettle when he rescues the wife of a banker, who also lives in the hotel, from the indiscreet attentions she has allowed to be ardently paid her by a lizardlike lounge. After several amusing if far-fetched situations occur Henriquez proposes to another woman and all ends.

With the assistance of a red wig, and a pair of horned spectacles Ditrichstein is a most unromantic-looking person, indeed, and his appearance actually evokes as much laughter as his acting.

Frances Underwood, Orlando Daly and Nellie Burt, Mr. Ditrichstein's principal assistants, support the star quite ably.

LEAGUE TO OPEN OFFICES

The dramatic committee of the Junior League will open offices in the Plaza Hotel on January 1, and take up the business of producing the league's annual play, "Ready Made," which will be held in that hotel on January 26-28.

Miss Grace R. Henry will produce the play, which was written by her, and for which Messrs. Emerson McMillin 3d, Gerald Warburg and Gerald Reynolds wrote the music.

"BULLDOG DRUMMOND," STRONG MELODRAMA AT KNICKERBOCKER

"BULLDOG DRUMMOND," a melodrama in four acts by Sapper, presented at the Knickerbocker Theatre on December 26.

CAST

Capt. Hugh Drummond
A. E. Matthews
Algy Longworth.....Geoffrey Millar
Peter Darrell.....H. Franklyn Bellamy
Carl Peterson.....Sam Livesey
Dr. Henry Lakington.....C. H. Croker-King
James Handley.....St. Clair Bayfield
W. Hocking.....William W. McNeill
Mram G. Travers.....George Barraud
Denny.....Edward M. Faver
Derbyshire.....Thomas Gillen
Marcovitch.....Wallace Hickman
Brownlow.....James A. Boshell
Attendants at Dr. Lakington's
Nursing Home.....
John W. Albaugh, Jr., J. H. Hunt
Irma Peterson.....Mary Robson
Maid.....Augusta Davis
Phyllis Benton.....Dorothy Tetley

Melodrama, pure and unadulterated, such as will delight every lover of the movie serial thrillers—those who gasped at "The Mystery of the Clutching Hand" and "The Perils of Pauline"—awaits those who go to see this latest English importation. If the motion picture censors could only get their hands on this show! They could cut and slash and blue pencil to their hearts' delight. How envious a motion picture director must feel upon viewing this show, with its gun play, its hyperdermic injection, its chloroforming, its villains and crooks and adventuress and hero. And, oh, what a hero! He assures you that he doesn't quite understand what is meant by being afraid. What dime novel ever attained such heights?

In the first act there is a suicide. And some of the finest, most blood-curdling screams off stage imaginable (the screamer is a real find). In the second act, a foully drugged and tortured multi-millionaire is kidnapped right from under the very noses of the scoundrelly villains when an electric light is shot out by our hero. And the hero puts one over on the villains after one of his friends has been drugged with a doped cigarette and the heroine chloroformed and spirited away. In the third act the hero kills one villain and in the fourth the hero and the heroine discover their mutual love—as the curtain falls slowly to incidental music. What more can one desire? We answer: Nothing.

The super-hero Captain, nicknamed "Bulldog" Drummond, comes to the aid of a sweet young girl who has answered his ad in *The Times* asking for some exciting occupation. She fears some dastardly work is going on in the house next to hers at Godalming. Her uncle, she also fears, is mixed up in it. He is, it is later proved; he does some forging for the villains next door to make both ends meet and, finding no way out of the hold they have over him, kills himself,—offstage.

"Bulldog" Drummond rescues the American multi-millionaire held captive by the villains, and foils them in short order. But ultimately they get away, all that is, but the one he has obligingly killed.

For the most part the play is snappy, and replete with interesting, if somewhat, obvious action. The last act, however, lets things down somewhat, when the arch-villain and his vamp escape from the "Bulldog" by using a scheme which must have been perfectly apparent to every one in the Knickerbocker Theatre excepting the "Bulldog" himself; and no self-respecting hero should allow himself to be foiled so easily.

A. E. Matthews, as "Bulldog" Drummond, satisfies every requirement of melodrama, and as much can be said for every other member of the cast, who are uni-

formly good. In C. H. Croker-King and Sam Livesey we have two of the most consistent villains ever assembled in one show. They are cruel, crafty, consistent blackguards.

This revival of the melodrama may bring back the days of the ten, twenty, thirty! Who can tell?

NATIONAL PLAYERS IN FINE REVIVAL OF POTTER'S TRILBY

"TRILBY," a drama in four acts by Paul Potter, from the novel of the same name by George du Maurier. Revived at the National Theatre Saturday night, December 24, 1921.

CAST

Madame Vinard, Miss Jeffries Lewis
Talbot Wynne (Taffy), George Nash
Alexander McAllister (The Laird)
Joseph Allen
William Bagot (Little Billie)
Edmond Lowe
Trilby O'Ferrall, Charlotte Walker
Svengali, Wilton Lackaye
Gecko, Harry Mestayer
Angelo (Gris), Ruth Harding
Honorable, Violet Anderson
Mrs. Bagot, Miss Carrie Radcliffe
Duc de la Rochemartel, Frank Doane
Theodore de la Farce, Ignacio Martinetti
Wilton Lackaye, Jr.

The association of players called the National Players, Inc., began its season with a revival of the once famous "Trilby," and with the man in the part who created the leading role—Wilton Lackaye as "Svengali."

The opening of the house with this play was of two-fold significance. It served to remind a considerable number of persons that they were "getting on," and it also served to revive a hope that the public are to have a renaissance of the repertoire stock company of former years.

The presence of Wilton Lackaye, Jr., in the cast with his father did not serve to disillusionize the oldsters and help them to believe they were carried back a quarter of a century in years as well as in atmosphere and environment.

Mr. Lackaye has lost none of the subtle, if sinister, charm which made his Svengali a thesis for more than one learned paper by academicians, due to the fact that the country that year adopted hypnotism as a fad. Charlotte Walker, late of the screen, did as well as Virginia Harned. The supporting cast is adequate as it would be in National Players, a co-operative organization gathered together for the purpose to relieve the present work shortage situation in the legitimate field. Most of the members of the company are prominent performers with a determination to see this idea "carry on."

An "old favorite" of the night was Jeffries Lewis as Madam Vinard, she was the poised conscientious actress she always has been and her welcome a the curtain rose was complimentary to a degree. The part of Taffy is taken by George Nash; Joseph Allen is the Laird and Edmond Lowe little Billie. Ignacio Martinetti has the part of Duc de la Rochemartel and Harry Mestayer is Gecko.

At the end of the third act a speech was demanded by the audience, and Mr. Lackaye was nominated by his colleagues as orator of the evening. He informed his hearers, that the plan and scope of a repertoire company, the personnel of which would only include artists of recognized standing in the profession, had been long under consideration. It is now up to the public to say whether the venture will be a success. He paraphrased Maud Adams, who used to inquire of her audience in "Peter Pan": "Do you believe in fairies?" and said that the question he and his associates had to substitute was, "Do you believe in actors?"

B. F. KEITH VAUD. EX.

Palace—Bert Erroll—Lew & Paul Murdoch—Daly, Mack & Daly—Williams & Wolfus Co.—Morton & Lewis—Harry Carroll Revue—Mrs. Vernon Castle.

Riverside—Eight Blue Demons—Paul Nolan Co.—Ruth Royce—Harry Langdon—D. D. H.—Olsen & Johnson—Two Little Pals.

Broadway—Sabbott & Brooks—Tango Shoes—Frank Brown—Mehlinger & Meyers—Billy Sharp's Revue.

Hamilton—Spencer and Williams—Grant Mitchell & Co.—Herbert Clifton.

Franklin (First Half)—Maude McIntosh—Young America. (Second Half)—Frank Ward—Victor Moore & Co.—Edith Clasper & Boys.

Jefferson (First Half)—Bernard & Garry—John McGowan. (Second Half)—Levine Ordway & Dorf. Regent—A. O. Duncan.

Coliseum (First Half)—Leo Beers. (Second Half)—Daisy Nellis—Moore & Jayne.

Fordham (First Half)—Daisy Nellis—Moore & Jayne—Victor Moore & Co. (Last Half)—Leo Beers.

BROOKLYN

Bushwick—Marcelle Fallette—Dooley & Sales—Singer's Midgets.

Orpheum—Samaroff & Sonia—Willie Solar—Leightners & Alexander—Harry Watson—Irene Bordoni—Al Herman—Great Leon & Co.

Flatbush—Rudell & Donegan—Anatol Friedland.

Riviera (First Half)—Parlor Bedroom & Bath. (Second Half)—Bernard & Garry—Langford & Fredericks.

Far Rockaway—The Clown Seal—Biglow & Clinton—Young America—Muscland.

BALTIMORE

Peggie Carhart—4 Casting Mellos—4 Mortons—Burns & Freda—Mary Boland & Co.—Frank McIntyre & Co.

BOSTON

Pietro—Chas. Ahearn—Ella Retford—Lewis & Dody—Creole Fashion Plate.

BUFFALO

Potter & Hartwell—Du For Bros.—Wilson Aubrey—Raymond Bond Co.—Craig Campbell—Sawing a Woman—Gallagher & Shean—Shadowland.

COLUMBUS

Archie & Gertie Falls—Loyal's Dogs—Jim & Blanche Creighton—Howard & White—Elinore & Williams—Healy & Cross.

CLEVELAND

Willie Rolfs—Sig Friscoe—Herbert Dare—Henders & Meliss—Wilfred Clarke & Co.

105th Street, Cleveland—Bums Bros.—Bevan & Flint—George McFarlane—Young & Wheeler.

CINCINNATI

The Joannys—Chic Sale—Page Hack & Mach—Dillon & Parker—Pearson, Newport & Pearson—Foley & La Ture.

DETROIT

Richard Kean—Val & E. Stanton—Cressy & Dayne—Yvette Rugel—Florence Walton & Co.—Kay, Hamlin & Kay.

ERIE

Voked & Don—Bailey & Cowan—Hyame & McIntyre.

GRAND RAPIDS

Reynolds & Donegan—Brent Hayes—Elida Morris—Gus Edwards—James Fat Thompson.

HAMILTON, ONT.

Bessie Clifford—Joe Towle—Charles Harrison & Co.—Faber & McGowan.

INDIANAPOLIS

Herman & Shirley—Clinton & Rooley—Imhoff Conn & Corinne—Ballot Trio—Dolly Kay.

LOUISVILLE

Willie Hale & Bro.—Rome & Gaut—Sansone & Dellah—Patricola—Jack La Vier—Transfield Sisters.

LOWELL

Mme. Besson & Co.—Johnny Burke—Adler & Dunbar—Hayataka Bros.—Lois Bennett—Josie O'Meers.

MONTREAL

Merles Cockatoos—Mason & Cole—Burt & Roseale—Walter Kelly—John Steele—Presser & Klais—Amaranth Sisters.

PITTSBURGH

Jas. & Eta Mitchell—Bert & Betty Wheeler—Miller & Capman—A Dress Rehearsal—Lew Dockstad—Tennessee Ten.

PORTLAND

Thomas Clarke—Hamilton & Barnes—El Clevé—Sybil J. Ryan & Co.—Russell & Devitt—Kuter Trio.

PHILADELPHIA

Scotch Lads & Lass—Frank Gaby—Cummings & White—Harry Jolson & Co.—Mr. & Mrs. Allan Rogers—Norwood & Hall.

PROVIDENCE

Alpha & Deltakane—Franklyn Charles—Jed Dooley—Valerie Bergere—Will Mahoney—Margo Waldron—Coradin's Animals.

ROCHESTER

L. & J. Archer—Jack Hanley—Bobby Pender & Co.—Herschel Henlere—Jean Adair & Co.—Rae Samuels—Valda & Co.—Carlisle & LaMel.

SYRACUSE

See & Austin—Quixey Four—Mr. & Mrs. Jimmy Barry—Miss Juliette.

TOLEDO

John & Nellie Olms—Tehow's Cats—J. J. Morton—Buckridge Casey Co.—Edith Tallafarro—Haig & La Vere.

TORONTO

Hippodrome—Marie Sparrow—The Sirens—Larimer & Hudson.

QUEBEC

The Cromwells—Shireen—Ray Ball & Brother—Yorks Dogs.

TORONTO

The Nagafys—Jack Benny—Millicent Mower—Fenton & Fields—The Danosie Sisters.

VAUDEVILLE BILLS

For Next Week

WASHINGTON

Ella Bradna—Kirby, Quinn and Anger—Trixie Friganza—Houdini—Joe Cook—Alexander Bros. & Evelyn.

YOUNGSTOWN

Three Lordens—Millership & Gerard—Fisher & Gilmore—Owen McGivney—Jean Graneese Trio—Bert Baker—Joe Darcy.

ORPHEUM CIRCUIT

CHICAGO

Palace—Eddie Leonard—Bob Hall—Ernest R. Ball—Adams & Griffith—Adler & Ross—Harry J. Conley—Ruth Budd—Raymond & Wilbert.

Majestic—Helen Keller—Avon Comedy 4—Claude & F. Usher—Kenny & Hollis—Weaver & Weaver—Vincent O'Donnell—Sharkey, Roth & Witt—Bennett Sisters.

State Lake—Harry Fox—Flashes—Riggs & Witche—Mel Klee—Dooley & Storey—Clara Howard—Rolls & Royce—France & Jerome.

Denver—Kitty Gordon—Brown & O'Donnell—Mattie Lipard—Marshall Montgomery—Stone & Hayes—Gallotti's Monkeys—Ben Beyer.

Duluth—Pearson & Lewis—Alan Hamilton—Mehlinger & Meyer—La Bernicia—Howards Ponies—Leo Zarrell—Patricola & Delroy.

DES MOINES, IOWA

Pearl Regay & Band—Clifford & Johnson—Wm. Ebs—Rae & E. Dean—Anderson & Yvel—Ollie Young & April—Geo. Damerat & Co.

EDMONTON & CALGARY

Garcinetti Bros.—Flanders & Butler—Lang & Vernon—4 Marx Bros.—Innis Bros.—La Pilarica Trio.

KANSAS CITY

Orpheum—Geo. Whiting & Burt—Abraham Lincoln—Roberts & Clark—Miller & Mack—Ed Morton—Michon Bros.—Van Hoven.

Main St.—Dancing Kennedy—Fisher & Lloyd—Maurice Diamond—Knapp & Cornelia—Little Cottage—Bronson & Edwards—Max Bloom & Co.—Alice Hamilton.

LINCOLN, NEB.

Lee Children—Chas. Harrison—Kramer & Boyle—Mary Jaynes—Silvia Loyal—Jack Joyce—Ritter & Knapp.

LOS ANGELES, CAL.

Claude Golden—Dugan & Raymond—Al & F. Stedman—F. & M. Britton—T. & K. O'Meara—Jack Kennedy—May Wirth—Santos & Hayes Review.

MILWAUKEE

Majestic—Bushman & Bayne—Bobbe & Nelson—Billy Arlington—York & King—Wilton Sisters—Jack Ross—Kara.

Palace—Sammy Lee & L. F.—Margaret Ford—7 Little Sweethearts—Jones & Greenlee—Chabott & Tortoni—2 Cavanas.

MINNEAPOLIS

3 Haley Sisters—Bostocks Riding School—Bill Robinson—The Storm—Gordon & Ford—Hartley & Peterson—Geo. & Mae Lefevre.

Hennepin—Ford & Price—Stagpole & Snier—Larry Comer—Swift & Kelley—Van Celloe—Wright Dancers—Frances Kennedy.

MEMPHIS

Sawing a Woman in Half—Nemo Welch & Co.—Tom Smith—The Sharracks—Wood & Wyde Barrette.

NEW ORLEANS

Van & Corbett—McKay & Ardine—Chabot & Tortoni—Vincent & O'Donnell—Carleton & Ballo—Neal Abel—Juggling Nelsons.

OAKLAND, CAL.

Ed. Janis Revue—Moss & Frye—Harry Holman—Rockwell & Fox—Raymond & Schram—Lucas & Inez—Worden Bros.

OMAHA, NEB.

The Rios—Mrs. Gene Hughes—Marg. Barrack—Joe Bennett—Corine Tilton Revue—Toney & Norman—Bobbie Gordon.

PORTLAND, OREGON

Clark & Bergman—Morris & Campbell—Tarzan—Rodero & Marconi—Lillian Shaw—Nihla—Blanche Sherwood & Bro.

SALT LAKE CITY, UTAH

Kitty Doner—J. Rosmond Johnson—Green & Parker—Moody & Duncan—Ed. Ford—Lohse & Sterling—Marg. Taylor.

SIOUX CITY, IOWA

Princess Kalamia—Hal Skelly—Crawford & Broderick—Willis Gilbert—Chas. Seamon—Norris Springtime Frolic—Ruby Norton—Nash & O'Donnell—Dance Fantasies—Redford & Winchester.

SEATTLE, WASH.

Nat. Nazaro & Co.—Cliff Nazaro—Lydia Barry—Lane & Hendricks—Fink's Mules—Beatrice Sweeney—Eddie Buzzell.

SAN FRANCISCO

Sallie Fisher & Co.—Fred Lindsay—De Haven & Nice—Kellam & O'Dare—Frank Farron—Muldoon, Franklin & Rose—Ruth Howell—Eddie Foy.

SACRAMENTO AND FRESNO

Joe Howard & Clark—Sam. Mann—Sophie Kassamir—Jordan Girls—Lyons & Yosco—Josephson's Icelanders—Demarest & Collette.

ST. LOUIS

Orpheum—Babe Ruth—Schlitz's Manikins—Indoor Sports—Moran & Mack—Bobby La Salle—Venita Gould.

Rialto—Henry Santry & Band—H. & A. Seymour—Joe Rolley—The Wintons—The Duttons—Hall & West—Zuhn & Dreis.

ST. PAUL

Carlyle Blackwell—Alleen Stanley—Prosper & Maret—Shriner & Fitzsimmon—Gautier's Toy Shop—Libonati—Gilfoyle & Lang.

VANCOUVER, WASH.

Wm. Gaston—Cameron Sisters—Lyndell & Macy—Claudius & Scarlet—Al Wohlman—Rasso.

WINNIPEG, MANITOBA

Nathane Bros.—Adams & Barnett—Dress Rehearsal—Ward Bros.—Dave Harris—Palenberg's Bears—Ben. Bernale.

F. F. PROCTOR

Week of Jan. 1, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Claude & Marion—Honor Thy Children—Hanson & Clifton—Rudell & Dunegan—Brown & Weston—Donovan & Lee—Hart Walton. (Second Half)—Billie Gleason—Langford & Frederick—Maud McIntosh—20th Century Revue—Mullen & Stanley—Gilfoyle & Lange.

125th St. (First Half)—Stephens & Brunelle—Robert & Robert—Snyder & Mellino Co.—Quinn & Caverly—Gilfoyle & Lange. (Second Half)—Paul Nolan Co.—Weber & Elliott—Lee Cooper—Grace Leonard Co.—Build Your Home—Aeroplane Girls.

58th St. (First Half)—Eddy & Miriam—Mullen & Stanley—Jack Roof Co.—Hilda Hill—Cansino Bros. Co.—Jarvis & Harrigan. (Second Half)—Wells, Virginia & West—Cook, Mortimer & Harvey—Gert Morgan—Lord & Fuller—Nola St. Clair Co.—Harry & Tom Linton—Seven Brown Girls.

23d St. (First Half)—Wilson Bros.—Ben Harrigan—Stephens & Bordeaux—Moore & Mary Jane—Maxine Bros. Co.—Seven Brown Girls. (Second Half)—Walsmley & Keating—Joe Laurie Co.—Fentell & Cecil—Aeroplane Girls—Gertrude Barnes—Cummings & White—Theo & Dandrade.

ALBANY

(First Half)—Marie Hart Co.—Frank Marley—Silvers & Duval—Gallitt & Kokin—Primrose Three—Mack & Brantley. (Second Half)—Lane & Whalen—Lonna Nacencio—Earle & Sunshine—Wilson & McAvoy—Joe Towle—Dummies.

ELIZABETH

(First Half)—Craddock & Shadney—Gertrude & Morgan—Jas. H. Bradbury, Sr., Jr.—Frostini. (Second Half)—Will Morris—Arthur Astill Co.—Fred & M. Dale—Jones & Jones.

MT. VERNON

(First Half)—Jones & Jones—Jack Norworth—Connell, Leona & Zippy—Dancing Shoes—Jim & Betty Morgan—John Cumberland Co. (Second Half)—Van Horn & Inez—Four Ortons—Kay, Laurel Co.—McLoughlin & Evans—Tudell & Dunegan.

TROY

(First Half)—Lane & Whalen—Lonna Nacencio—Earle & Sunshine—Wilson & McAvoy—Joe Towle—Dummies. (Second Half)—Mack & Brantley—Murray Girls—Ryan & Ryan—Piano & Bingham—Bert Fitzgibbons—Mary Hart Co.

YONKERS

(First Half)—Green & LaFell—Flo Nash Co.—Monarch Comedy Four—Cook, Mortimer & Harvey—William & Taylor—Devitt, Burns & Torrance. (Second Half)—May & Hill—Hill & Hull—Princeton & Watson.

B. F. KEITH VAUD. EX.

Week of Jan. 1, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Ryan & Ryan—Walsmley & Keating—Lew Welch—Two Ladellas—Ryan, Weber & Ryan. (Second Half)—North & Halliday—Seebachs—Williams & Taylor—Moore & Mary Jane—Art Hill Co.—Two Little Pals—Baskett & Ellis.

Amsterdam (First Half)—Raymond Wilbert—Murray Girls—Jerome T. Merrick Co.—The Melofuns—Mary Lawlor Co. (Second Half)—McDonald Trio—Shields & Kane—Howard & J. Chase Co.—Leon Varvare—Salador Review.

ALTOONA

(First Half)—Davis & Walker—Willie Smith—Hodges. (Second Half)—Visser & Co.—Geo. P. Wilson—Hodges.

ALLENSTOWN

(First Half)—Wright & Gayman—Cahill & Romaine—Sherlock Sisters & Clinton—Dolly Dumpin—Wm. A. Weston Co. (Second Half)—Dave Johnson—Crane, May & Crane—Jack Norton Co.—Redmond & Wells—Royal's Elephants.

BOSTON

Boston—Mack & Larue—Black & O'Donnell—Tracey & McBride—Polly Moran—Dancing McDonalds.

Scotley Square—Haras Willa—Burns & Lynn—Thornton, Flynn Co.—Muller & Francis—Rosco Ails Co.

Washington St.—Anna Francis—Rucker & Winifred—Joe Bernard Co.—Herman Timberg—Patton, Marks Co.

BROCKTON

(First Half)—Koroll Bros.—Hickey & Hart—Henry Melody Sextette. (Second Half)—Wardell & La Costa—Fred Elliott—Winlock & Vandyke—Thos. J. Ryan Co.

BANGOR

(First Half)—Joe Allen—Norton & Noble—Wm. O'Clare Co.—Smith Neiman—Dan Gracey—Monday Darkfeather. (Second Half)—Major Allen—Hickie Mae—Miller—Anthony—Nestor & Hayes—McCartone Marrone.

BINGHAMTON

(First Half)—Sankus & Sylvers—Harrington & Cummings—Pinkie—Six Musical Nosses—Vokes & Don—Minetti & Sidell. (Second Half)—Bob & Tip—Kean & Elsie—Jada Trio—Jay Velle & Girls.

BROWNSVILLE

Stewart & Mercer—Lorimer & Kaye—Jack Marley—The Comebacks.

CAMBRIDGE

(First Half)—Hinkle & May—Maud Allen Co.—

Gray & Old Rose—Cunningham & Bennett—International Seven—Ecko & Kayo. (Second Half)—Miller Girls—Stephens & Bordeaux—Bradley & Arding.

CANTON

Four Ballots—Four Entertainers—One on the Aisle—Reban & Mack—Kirk & Harris—Anita Artless Boys.

CLARKSBURG

(First Half)—Billy Bouncer's Circus—Dae & Stanley—Francis & Hume—Eleanor Pierce Co. (Second Half)—Jean & White—Deal & Corvan—Maxfield & Golsen—Hilda's Boudoir.

CHESTER

(First Half)—Arthur Hill—Gilbert & Arnette—Tom Kelly—Wroe's Buds. (Second Half)—Selbini & Royer—Green & Burnett—Pietro—Nobody Home.

ELMIRA

(First Half)—Shelvey Boys—Kean & Elsie—Artistic Trio—Cronin & Hart—Seven Honey Boys. (Second Half)—Sankus & Sylvers—Harrington & Cummings—Pinkie—Vokes & Don—Six Musical Nosses.

EASTON

(First Half)—Dave Johnson—Crane, May & Crane—Jack Norton & Co.—Redmond & Wells—Rolland Kelly Co. (Second Half)—Wright & Gayman—Cahill & Romaine—Sherlock Sisters & Clinton—Dolly Dumpin—Wm. A. Weston & Co.

FALL RIVER

(First Half)—Hunniford—Stevens & Towel—Miller Girls—Johnny Elliott Girls. (Second Half)—Dallas Walker—Foxworth & Francis—Babcock & Dolly—Four of Us.

FITCHBURG

(First Half)—Dallas & Walker—Foxworth & Francis—Stephens & Bordeaux—Fred Elliott—Hayataka Bros. (Second Half)—Maurice Mora—Fred Whitehouse—Maud Allen Co.—Wheeler & Potter—Four Aces.

GLOVESVILLE

Frank Markley—Wilson & Kelly—Misa Cupid—Frankie Heath—Claire & Atwood.

GREENBURG

(First Half)—Gibson & Price—B. Connolly Co.—Morgan & Binger—Pollette Monkeys. (Second Half)—Lamb's Manikins—Briere & King—Francis & Hume—Tommy Allen Co.

GREENFIELD

(Second Half)—Cliff Gordon—Barrett & Cuneen—Holley & Lee—Tom Dooley—Werner Amorous Trio.

HAVERHILL

(First Half)—Ecko & Kyo—Ed. Boyle & Daughter—Wardells & Lacosta—Winlock & Vandyke—Berlo Girls. (Second Half)—Chas. Tobias—Hightower & Jones—Lord & Fuller—Gordon & Gates—Berlo Girls.

HALIFAX

Joe Allen—Morton & Noble—Wm. O'Clare Co.

HAZELTON

(First Half)—Levins, Ordway & Dolb—Fid Gordon—Flo & Ollie Walters—The Patricks. (Second Half)—Coll Children—Leo Haley—Clifton & De Rex—Martelle Co.

HARRISBURG

(First Half)—Visser & Co.—Geo. P. Wilson—Faber & McGowan—Arnold & Weston—Kaela & Lee—Wahltha—Conroy & Yates—Marie Hart & Co.

HOLYOKE

(First Half)—Markel & Gay—Olliver & Neritt—Dalton & Craig—Barrett & Cuneen—Pal & Walter LeVar. (Second Half)—Beaggy & Claus—Flo Nelson & Surprise—Lillian Steele & Sidney Phillips—Frank Stafford Co.

ITHACA

(Second Half)—Shelvey Boys—Cronin & Hart—Artistic Trio—Green & Myra—Seven Honey Boys.

JOHNSTOWN-PITTSBURG

Maureen Englin—Andriff Trio—Nancy Boyer Co.—Farrell Taylor Co.—The Levollis.

JOHNSON CITY

(First Half)—Barnett & Whiting—Princess Winona.

JAMESTOWN

(First Half)—Vera Gale—Calvin & O'Connor—Blackstone. (Second Half)—Oakli & Taki—McCoy & Walton—Lillian Conroy & Bro.

LAWRENCE

(First Half)—Hightower—Jones—Gordon & Gates—Geo. Drury Hart Co.—Sargent & Marvin—Mrs. Eva Fay. (Second Half)—Hunniford—Dunham & O'Malley—Mrs. Eva Fay—Barnes & Worley—International Seven.

LEWISTON

Major Allen—Chas. Tobias—Miller & Anthony—Nestor & Hayens—McCartone Marrone.

LYNN

(First Half)—Four Aces—Schwart & Clifford—Bradley & Ardine—Spirit of Mardi Gras. (Second Half)—Hayataka Bros.—Cunningham & Bennett—Gray & Old Rose.

LANCASTER

(First Half)—Will Morris—Kiley Kiddies—Green & Burnette—Klutings Animals. (Second Half)—Wallin & LaFavor—Ernie & Ernie—Murphy & White—Roland Keeley Co.

MANCHESTER

(First Half)—Lord & Fuller—Hickman Bros.—Arthur Whitelaw—Not Yet Marie. (Second Half)

GUS FAY

IF YOU WANT TO SEE A YOUNG AND AMBITIOUS ACTOR TRYING TO GET AHEAD, COME OVER TO THE EMPIRE, BROOKLYN, THIS WEEK. I'm the Fellow Who Comes Out and Says, "Have a Pill"—COOPER'S "FOLLY TOWN."

JOSIE WEST

WITH JACK REID'S RECORD BREAKERS

IRVING KARO

YIDDISH TENOR, WITH HURLY BURLY.

THANKS TO JOE WILTON

VIOLA SPAETH BOHLEN

TOE DANCING SOUBRETTE.

SECOND SEASON WITH PUSS PUSS

INGENUE
PRIMA
DONNA

ANITA STONE

JIMMY
COOPER'S
BEAUTY REVUE

GRAYCE ROBERTSON

PRIMA DONNA

THE GIRL WITH
THE ACCORDION
WITH LENA DALEY
AND
HER KANDY KIDS

ALEX SAUNDERS

DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

BETTY DELMONTE

INGENUE

JIMMY COOPER'S BEAUTY REVUE

JOHNNY BAKER

Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

LEW RICE "PASSING REVIEW"

DOING ECCENTRIC DANCING SPECIALTY

SEE MY 1 STRING FIDDLE

CHAS. MARSHALL

NOT AN ACTOR—JUST A TYPE-COMEDIAN WITH HURLY BURLY Thanks to Joe Wilton

ANNA THORNTON

WITH JAMES E. COOPER'S BIG JAMBOREE

Direction—IKE WEBER

ELEANOR MACK

PRIMA DONNA

SWEET SWEETIE GIRLS

JIMMY RAYMOND

Staging, Juvenile, Also Characters, Doing Specialty with Hurlly Burly Thanks to Joe Wilton

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MISCHIEF
MAKERS

PRIMA
DONNA
AND DOING
NICELY
THANK YOU

RUTH OSBORNE

WITH
JIMMY
COOPER'S
BEAUTY
REVIEW

CHORUS GIRLS WANTED For STOCK BURLESQUE

SALARY \$25.00 PER WEEK

MAJESTIC THEATRE

Wilkesbarre, Pa.

N. H. SCHAFER, Mgr.

Ben Bernard, Producer

Girls who have worked for me, write at once

JEAN FOX

INGENUE

MAIDS OF AMERICA

HOWARD HARRISONS LIL

STRAIGHT MAN AND SOUBRETTE WITH SWEET SWEETIE GIRLS

BABE QUINN

Watch Charm Soubrette.

Gus Hill's Bringing Up Father.

No. 1 Company

GEORGE and GOLDIE HART

DOING FINE WITH WILLIAM S. CAMPBELL'S ROSE SYDELL'S LONDON BELLES

CHARLIE TAYE

LITTLE BO-PEEP

Chas. V. Markert

LITTLE BO-PEEP

FLO CARTER

DANCING INGENUE.

DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

MATTIE DE LECE

SHAPELY PRIMA DONNA

NEVER HAPPIER

WITH PUSS PUSS

Norman Hanley

COMEDIAN

TOWN SCANDALS

VI KELLY

INGENUE

SWEET SWEETIE GIRLS

MARKS BROTHERS

LEW AND BERT

Singing and Dancing Specialty and Working Through Show. Little Bit of Everything with Puss Puss.

GAMBLING AT MONTE CARLO
WHO?

SEASON 1921-1922

LEW MARSHALL

McDEVITT, KELLY AND QUINN

Theatre—Jefferson.
Style—Novelty skit.
Time—Twenty minutes.
Setting—In "three."

The locale is a girls' apartment, and she calls a firm on the phone and inquires about her piano. A few seconds later, crashes and the noise of falling iron rollers are heard in the wings. The piano comes in carried by two piano movers, one of them a comic, who wore pants that came up around his chest giving him the appearance of being unusually short-waisted; his arms were thin and he carried them in a peculiar position. He had some good lines and was fed in a manner that gave him an opportunity to spring his gags, and wise cracks. The girl clad in orange colored dress had the piano placed in several different parts of the room until she was satisfied with the result.

She gives the two men drinks, and starts to sing them a song out of key. She also plays a popular tune, when they ask for a classic. Later, the men play the piano and dance, the comic having a dance all his own. She is an actress of course, and as usual she received a note to the effect that her partners were unable to appear; the two men are pressed into service and going to one she brings them their clothes. She herself is clad in an abbreviated costume, and gives them two red coats and caps to put on. They do a dance or two and later dance to her military commands which was good and went over well.

The skit has many laughs, but still needs a little polish. For one thing the straight man of the cast is not well made up and would not hurt the act if he were clean shaven and made a better appearance. The early part is a little slow and drawn out, but on the whole the act is a good comedy skit for the three a day for the present.

M. H. S.

CZIGANA TROUPE

Theatre—City.
Style—Dance novelty.
Time—Twelve minutes.
Setting—In "three."

Opening this offering was a bit of pantomime done by three gypsies seated around a camp-fire. After this another man entered, took the two girls, who were participants in the pantomime and went into a fast dance that got a good hand and deserved it.

This dance was followed by a man who did a fine Russian dance novelty, with many spins and acrobatic steps. The dancer took the hand hit of the entire performance. He was fine.

Following this the entire company, three men and two women, did a routine of dancing and the act closed to three bows, which were legitimate and four which were not called for.

The act, of its kind, is good. D. S. B.

NEW ACTS**A. O. DUNCAN**

Theatre—58th Street.
Style—Ventriloquist.
Time—Nine minutes.
Setting—"One."

This act represents one of the oldest turns of the type in vaudeville. As an attraction, it is fair inasmuch as its presentation is much cleaner than the average act of this type.

In the past a ventriloquist, who did not have a half dozen dummies, fully clothed was not considered a "big timer," but in this act Duncan has eliminated the clothes from all the dummies except one, the small boy, and works with only the heads, using a screen.

His material is not new, but is merely polished up in spots. The same old gag of the man in the cellar is resorted to, but in addition to it a very good impersonation of a dog barking is given. A polly is also used to a very good advantage for a comedy repartee for some laughs.

The stage is dressed with two small blue screens and a table. The boy dummy is worked from the table for the first part of the act, then Duncan stands behind the screen holding up the various heads. As a vaudeville offering it is small time as the idea is an old one and despite its new way in presentation lacks the big time personality that is so necessary to an act of this type.

E. H.

WILSON BROTHERS

Theatre—Prospect.
Style—Comedy skit.
Time—Ten minutes.
Setting—In "One."

Two policemen, one a traffic cop, the other a lieutenant, who have met on the street corner, and who engage in a lot of talk concerned with a policeman's duties while on and off duty, intermingled with a lot of old wheezes and jokes that amused a capacity house in good style.

The two, Irish, of course, were vastly different than most acts of their type, in the fact that there was no horseplay. They used a song to open, went into their patter immediately after, followed this with more talk, another song with a yodeling chorus, and finished. Their songs had a lilting melody, but the lyrics were too fast, and almost unintelligible.

The final song "Sleep, Baby, Sleep," with another yodeling chorus, was good, but the word "sleep" was pronounced "saleep."

The act is a reappearance, and has been, to all appearances, bolstered up. However, it pleased, and got away well in the comedy spot.

D. S. B.

COLUMBIA REVUE

Theatre—58th Street.
Style—Dancing and Comedy.
Time—Twenty minutes.
Setting—Special.

This is a four people dancing, singing, and comedy revue, featuring a Baroness Rouskaya. The comedy of the bit is derived from the efforts of a short, plump maid, who falls in love with one of the male members of the troupe, and with his vain efforts to dodge the issue. At the opening, set in "one," one of the two men comes on singing. He has forgotten to wear his tuxedo coat, and the maid and the man follow him on remonstrating him for his forgetfulness.

Following a little cross-fire, in "one," the act jumps to full. Here the stage is set with light blue leg drops and a blue arched drop, up-stage. Occasionally through the act a transparent silver drop is worked in number two position to good effect. The Baroness makes her appearance at this point, doing a toe dance in an oriental costume. Following the toe dance one of the men does a Chinese dance interpolation in semi-comedy. To fill in the wait between specialties the comedy of the man dodging the maid is resorted to.

The Baroness, assisted by one of the men, then does a colonial dance specialty, and is quickly followed by a ballad in which the Baroness assists at the violin. The man then leaves the stage for the lady while she plays a solo.

As a finish they all appear in "one" for a finale singing and dancing number.

As an act, though a little slow and draggy, it has possibilities of being a big time affair. The people have a fair amount of stage personality and presence, while the scenery and costumes look as though considerable money has been spent on them. With a little editing and cutting it would be spotted on the "three" spot of a good bill at an advantage to the show.

E. H.

NORA JANE & CO.

Theatre—Harlem Opera House.
Style—Dancing.
Time—Ten minutes.
Setting—Full stage.

This is a man and girl dancing team. Both do equally as much work, and in all justice to the male performer he is entitled to billing. Their routine consists of an introductory buck and wing number, followed by the popular old fashioned waltz as it was done five years ago. The man did very well in a soft shoe dance. Their turn closed with a well performed acrobatic dance, in which both displayed grace and ability.

J. F. H.

WHITE, LEIGH & CO.

Theatre—Franklin.
Style—Sketch.
Time—Fifteen minutes.
Setting—Full stage.

The sketch, featuring White and Leigh, has another man and girl, in the cast who play minor roles.

Miss Leigh has just returned from abroad and calls on her friend. She learns that her friend's husband hasn't been home for several days, which causes endless worry. White appears, and is taken for an athletic minister, who was supposed to have made a call at that house that day, but in reality, he is a wealthy horseman. The fact is brought out that he is not the minister when word comes over the phone that the minister will not be able to come. Upon hearing this, White makes a hasty retreat. After some conversation between the two girls, the husband who has been missing for several days, the reason being that he was intoxicated, returns home and is hidden in another room by the girl so that the wife would not see him.

White returns in the regalia of an aristocrat, and clears up the situation that has caused the absent husband's wife so much worry, when he explains that her husband had been out for the past three days looking for a wallet that she had lost, and which contained a large sum of money, and which he had just recovered.

As far as the plot goes, it is a very flimsy one, but the sketch holds the interest through the clever work of White and the ability of Miss Leigh. The song number in the sketch, done by Miss Leigh was good for several encores and put a little lift to the turn.

J. H.

DOWNING & BUNIN SISTERS

Theatre—State.
Style—Comedy dancing and singing.
Time—Fifteen minutes.
Setting—Special.

The act opens in "one" with a special drop and the appearance of the two girls. They are interrupted by Downing and as a result an old piece of business is resorted to that brings a laugh. One of the girls tears Downing's collar.

With songs and dances by the sisters and a ballad by Downing the act goes into "two" for finish.

The girls display some pretty wardrobe and both have attractive smiles and personalities. They handle themselves and their numbers well and really do more for the act than their male partner. He has nothing in particular to offer except maybe a fair smile. The combination as an act would fit into the three spot of a better small time bill.

E. H.

ACTS PLAYS, SKETCHES WRITTEN
—TERMS FOR A STAMP.
E. L. GAMBLE, PLAYWRIGHT
East Liverpool, Ohio

MARION ROYE IN SONGS

BOOKED SOLID

JAMES B.

BABE

KELLY & BROWNE

IN SONG WITH DANCE CONCEPTION

Directions: TREAT MATTHEWS—JOE MICHAELS



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Eccentric Comedian Skating Around the Columbia Circuit with
J. Herbert Mack's Maids of America

COLUMBIA, New York, this week.

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One of America's
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Speak Quick
If You Want Me

BUBBLING
WITH
PERSONALITY

THE SENSATION OF BURLESQUE. SHE SINGS, DANCES, DOES ACROBATIC STUNTS. A THOUSAND PER CENT PERFECT

ESTELLE (ARAB) NACK

1921 1922
PUSS
PUSS

ORIGINAL MUSICAL BABIES

THE MORETTE SISTERS
ANNETTE, SOUBRETTE
LILLIAN, INGENUE

BILLY
WATSON'S
BIG
SHOW

SINGING
BLUES

MARCIA COMPTON

WITH
FRANK FINNEY'S
REVUE

A REAL
CLASSY
ACT
PIANO AND
HARMONY

EVELYN DEAN and READE PEGGY

WITH
AL REEVES
BEAUTY
SHOW

DANCING
SOUBRETTE

BABE MULLEN

JEAN
BEDINI'S
PEEK-A-BOO

It's the
Thought

Patsy
with
"Chick
Chick"

WILLIE MACK

If things don't go to suit you
And the world seems upside down,
Don't waste your time in fretting,
Just smile away your frown.

BUMMING
WITH
BILLY VAIL'S
SWEET SWEETIE
GIRLS

BOBBY

WILSON

E
M
M
A

DANCING
INGENUE
SOUBRETTE

DANCING AND
SINGING
INGENUE

FLORENCE DE VERE

ABE
REYNOLDS
REVUE

Popular
Ingenue
WITH

MYRTLE ANDREWS

JOE
OPPENHEIMER'S
MISS
NEW
YORK, JR.

THE
DRUNKEN
BUM
TRAMPING
ALONG

MAC (RED) CARTER

WITH
MISS NEW YORK, JR.
HOWARD,
BOSTON
THIS WEEK

SINGING AND
DANCING
STRAIGHT
MAN AT
LIBERTY

HENRY J. COYLE

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SOUBRETTE

BABE ALMOND

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IRONS
AND
CLAMAGE
TOWN SCANDALS

Eccentric
Dutch
Comedian

BILLY TANNER

Chas.
Franklyn's
Ting-a-Ling

Hickey & Hart—Not Yet Marie—Sargent & Marvin—Chandon Trio.

McKEESPORT

(First Half)—Harry Price—Lewis & Myers—Platt & Dorsey Girls—Leach & Wells—Melodious 6. (Second Half)—Davis & Walker—Evans & Wilson—Dae & Stanley—Gildea & Jafola—Herbert's Dogs.

MIDDLETOWN

Ada Gunther—The Sternards—Abbott & Healey—Casting Campbells.

MORRISTOWN

(First Half)—Jennings & Mazier—Arthur Astill Co.—Roger Gray Co.—Herbert Duo. (Second Half)—Arthur & M. Havel—Crodock & Chadney—Finely & Hill—Frank Mayne Co.

NEW BEDFORD

6 American Belfords—Charles Keating Co.—Hickman Bros.—Spirit of Mardi Gras.

NEWPORT

(First Half)—Babcock & Dolly—The Four of Us. (Second Half)—Stevens & Towel—Johnny Elliott Co.

NEW LONDON

(First Half)—The Sternards—Kane & Grant—Fields & Fink—Frank Stafford Co.—Casting Campbells. (Second Half)—Frank Ward—Gold Diggers—Anger & Packer—Fifer Bros. & Sis.

NEW BRITAIN

(First Half)—Hardy Bros.—Holley & Lee—Joe Hurl—Telephone Tangle. (Second Half)—McDevitt Kelly & Q.

NORTH ADAMS

Wayne & Bell—5 McLarens.

NORWICH

(First Half)—Beaggy & Claud—McDevitt Kelly & Q.—Flo Nelson & Surprise—Worth Waiting Four. (Second Half)—Kane & Garnt—Field & Fink.

OLEAN

(First Half)—Osaki & Taki—Barnett & Whiting—McCoy & Walton—Lillian Conroy & Bro. (Second Half)—Vera Gale—Calvin & O'Connor—Minetti & Sidell.

PHILADELPHIA, PA.

Girard—(First Half)—Bickford & Roberts—Ernie & Ernie—Bell & Bell—Lockers Circus. (Second Half)—Kirby, Quinn & Anger—Barry & Leighton—Roy & Arthur.

Keystone—Archib & G. Falls—I. & J. Kaufman—Cotter & Bolden—Annabelle.

Wm. Poon (First Half)—Luster Bros. Nobody Home—Pietro—Kirby, Quinn & Anger. (Second Half)—Rose & Dell—Tom Kelly—Springtime—Newyoff & Pehips.

Pittsburg & Johnston—Mehan & Meenan—Elaine Sheridan—Madame Ellis—Van Camps Pigs—Hall Ermine & Brice.

PORTCHESTER

Listette & Rooney—S. Miller Kent Co.—Gale Wendall Co.—Eddie Carr Co.—Joe D. Lier—Little Jim.

PITTSBURG

Louis Leo—O'Connor & McCormick—Rogers & Gorgory—Ketch & Wilma—Rappi—At the Party—Jason & Harrigan—Reckless & Arley.

PASSAIC

(First Half)—Wallen & LaFavor—Frank Ward—Earth to Moon—Anger & Packer—Fifer Bros. & Sis. (Second Half)—Harry De Coe—Merino & Verga—Revue de Varieties—Roger Gray Co.—Meridias Pets.

PITTSFIELD

(First Half)—Cliff Jordan—Dave & Lillian—Lillian Steele 3—Tom Dooley—Werna Amorora Trio. (Second Half)—B. Cloud & Thunder—Cooper & Symonds—Oliver & Nerritt—5 McLarens.

PATERSON

(First Half)—A. O. Duncan—May & Hill—Frank Hartley Co.—Nola St. Clair Co. (Second Half)—Roach & McCurd—Dare Bros.—Cornell Leona Co.—Grace Ellsworth Co.—Berzain & White.

Closed.

QUEBEC

READING

(First Half)—Martell & West—Lowry & Prince—Jed's Vacation—Gillen & Mulcahy—Royal Elephants. (Second Half)—Ziska—Sylvester & Vance—R. Raymond & Chalmers—Murray Bennett—Martell & Co.

SYRACUSE

(First Half)—Commodore Tom—Julia Curtis—Semon Conrad—Wilson & Kelly—The Love Shop. (Second Half)—Black & White—Waite Rayan—Reed & Tucker—The Melofuns—The Love Shop.

SHAMOKIN

(First Half)—Bob & Tip—Green & Myra—3 Crompton Girls—Al H. Wilson—Louis Hart & Co. (Second Half)—Perez & Marguerite—Fid Gordon—Levine Ordway & Dolb—Flo & Ollie Walters.

STEBENVILLE

(First Half)—Eddie Hill—Gildea & Jafola—Tommy Allen Co.—Jack Marley—Lamb's Manikins. (Second Half)—B. & E. Devereau—Platt & Dorsey Girls—Marjorie Coates—Melodious 6.

SHENANDOAH

Coll Children—Leo Haley—Clifton & Derex—Martelle Co.

STAMFORD

(First Half)—Ada Gunther—Grey & Byron—Abbott & Healey—Tennessee Ten. (Second Half)—A Telephone Tangle—Joe Hurlton—Hardy Bros.

SARATOGA

(Second Half)—Conrad & Semon—Paul & W. Levar.

SOUTH NORWALK

(Second Half)—Homer Romaine—Arthur & La Bell—Grey & Byron—Kane Herman—Tennessee Ten.

TORONTO

La Cardo Bros.—Lew & Paul Nurdock—Cronin & Hart—The Lamplins—Francis & Kennedy.

UTICA

(First Half)—Black & White—Vic Plant Co.—Conlin & Glass—Bert Fitzgibbons—Jeannette &

Normans. (Second Half)—Alf Grant—Monarch Four.

WILMINGTON

(First Half)—Roah & McCurdy—Bob & P. Valentine—Alice DeGarmo—Billy Kelly Co.—Marie & Marion. (Second Half)—Callan & Mathers—4 Roeders—John McCowan.

WHEELING

(First Half)—Jean & White—Peel & Corvan—Hilda's Boudoir—Marjorie Coates—Stewart & Mercer. (Second Half)—Eddie Hill—Leach & Wells—Eleanor Pierce Co.—Alexandria—B. Bouncer Circus.

WASHINGTON

(First Half)—Lorimer & Kaye—Briere & King—Rivoli. (Second Half)—Gibson & Price—Morgan & Binder—Follies—Monkeys.

YORK

(First Half)—Ziska—Sylvester & Vance—R. Raymond & Chalmers—Murray Bennett—Mantill & Co. (Second Half)—Lowry & Prince—Gillen & Mulcahy—Arnold & Weston.

W. V. M. A.

CHICAGO

Lincoln (First Half)—Harry Haw & Co.—Modern Cocktail—Watts & Hawley—"Smiles." (Second Half)—One on the Aisle—Lewis & Rogers—Bowers, Walters & Crocker.

American (First Half)—One on the Aisle—Bob La Salle & Co.—Hanako Japs. (Second Half)—Sampson & Douglas—Evelyn Phillips.

Kodie (First Half)—The Wonder Girl—Broke—Al Raymond—Doll Frolics. (Second Half)—Austin & Cole—Jas. Fulton & Co.—Yip Yap Yaphankers.

ALTON, ILL.

Hippodrome (First Half)—Gordon & Delmar—Lulu Coates & Co. (Second Half)—Nelson & Madison.

ATCHISON, KANS.

Orpheum—Frank & Clara La Tour—Pat & Peggy Houlton—Tom Davies & Co.—Cook & Vernon—Dreams.

CENTRALIA, ILL.

Grand (First Half)—Nelson & Madison—Kennedy & Burt—Palermo's Canines—Three Melvins. (Second Half)—Al Jerome—Browning & Davis—Pete Curley & Co.—Rings & Rainbow.

CEDAR RAPIDS, IA.

Majestic—Lutes Bros.—Our Future Home—Howard & Fields—Big Jim—District School.

CHAMPAIGN

Orpheum (First Half)—Ethel & Ward Shattuck—Gordon & Gordon—Jim Fulton & Co.—The Popularity Queens—Avey & O'Neill—Evelyn Phillips & Co. (Second Half)—The Hennings—Nada Norraine—Henry & Moore—Rubeville—Watts & Hawley.

DECATUR

Empress (First Half)—Deszo Retter—Nippon Duo—Hamlin & Mack—Fred Hagan & Co.—J. C. Nugent. (Second Half)—Sealo—Ford & Goodridge—Mile. Marionne with Stone's Novelty—Three Melvin Bros.

DAVENPORT

Columbia (First Half)—Jennier Bros.—Mellen & Renn—Billy Miller Co.—Sampson & Douglas—The Story Book Revue. (Second Half)—Big Jim—Hall & Dexter—John T. Ray & Co.—Anderson & Graves—"Smiles."

DUBUQUE, IA.

Majestic—Alexander Milford Trio—Chamberlain & Earl—Wayne, Marshall & Candy—Coscia & Verdi—Rialto & Lamont.

EVANSVILLE

New Grand (First Half)—McIllyar & Hamilton—Holliday & Willette—Jo Jo Harrison—Whitfield & Ireland—Sawing a Woman in Half—Alfred Powell & Co. (Second Half)—Boys & Ysobel Gray—Warren & O'Brien—Clay Crouch—Sawing a Woman in Half.

E. ST. LOUIS, ILL.

Erber's (First Half)—Ray & Fox—The Question—Lewis & Rogers—Dan Sherman & Co. (Second Half)—Gordon & Delmar—John Geiger—Lulu Coates & Co.

FORT SMITH, ARK.

Jole (First Half)—Patches—Van & Vernon. (Second Half)—Tracy, Palmer & Tracy—Ed & Birdie Conrad—Zelaya—Hedley Trio.

GRAND ISLAND, NEBR.

Majestic—Charles & Anna Glocker—Cook & Val-dare—Bally Hoo Trio.

JOPLIN, MO.

Electric (First Half)—Pearce & Dunn—Julia Edwards. (Second Half)—Clifford & Bothwell.

ST. JOE, MO.

Electric—O'Hara & Neely—Fields & Harrington.

KANSAS CITY, MO.

Globe (First Half)—Patty Rent & Bro.—Fox & Conrad—Three Keena Girls—Gordon & Germaine. (Second Half)—Ross & Foss—Buddy Walker—Fitzgerald & Carroll—Rago & Company.

LINCOLN, NEBR.

Liberty (First Half)—Ross & Foss—Wintergarden Four—Dena Cooper & Co.—Fitzgerald & Carroll—Sawing a Woman in Half. (Second Half)—Joe Melvin—Gardner & Aubrey—Blossoms—Billy Clark—Lutes Bros.

MADISON

Orpheum (First Half)—Dooley & Storey—Thos. Wise & Co.—Embs & Alton—Gilroy, Haynes & Montgomery. (Second Half)—Melo Danse—Yorke & King—Al Abbott—The Gellies.

VAUDEVILLE BILLS

(Continued from page 21)

OMAHA, NEBR.

Empress (First Half)—Cook & Valdare—Gardner & Aubrey—Billy Clark—Blossoms. (Second Half)—Flaherty & Stoning—Dena Cooper & Co.—Bert Howard—Sawing a Woman in Half.

NORFOLK, NEBR.

Auditorium—Charles & Anna Glocker—Cook & Valdare—Bally Hoo Trio.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Charles Ledegar—Leo & Viola Doherty—Allen's Minstrels—Mack & Stanton—Gordon & Rica.

OKMULGEE, OKLA.

Orpheum (First Half)—Tracy, Palmer & Tracy—Jasen Middleton—Three Regals. (Second Half)—Helene Coline & Co.—Pearce & Dunn—Kennny, Mason & Scholl.

RACINE

Rialto (Sunday)—Jimmy Lucas & Co. (First Half)—Baby June & Co.—Leroy & Mabel Hart—Russ, Leddy & Co.—Tillyou & Rogers. (Second Half)—Sisclain & Grey—Cook & Rosevere—Five Minstrel Monarchs.

ROCKFORD

Palace (First Half)—Melo Danse—Yorke & King—Al Abbott—The Gellies. (Second Half)—Dooley & Storey—Thos. Wise & Co.—Embs & Alton—Gilroy, Haynes & Montgomery.

SPRINGFIELD

Majestic (First Half)—The Hennings—Nada Norraine—Henry & Moore—"Rubeville." (Second Half)—Deszo Retter—Hamlin & Mack—Alf Ripon—The Popularity Queens—Avey & O'Neill—Four Flying Valentinos.

ST. LOUIS, MO.

Columbia (First Half)—Sigsbee's Dogs—John Geiger—Browning & Davis. (Second Half)—Hay & Fox—Kennedy & Burt—The Question—Block & Dunlop.

Grand Opera House—Noel Lester—Joe Martini—Jesse & Dell—Franklyn & Vincent—Corinne & Co.—Jack George Duo—Sid Lewis—Sternad's Midgets.

ST. LOUIS, S. D.

Orpheum (First Half)—Bally Hoo Trio—Flaherty & Stoning—Charles Seamon—Norris Springtime Frolics. (Second Half)—Kalama & Koo—Kramer & Boyle—Coscia & Verdi—Wills, Gilbert & Co.

SOUTH BEND

Orpheum (First Half)—Cook & Rosevere—Billy Doss Revue—Marston & Manley. (Second Half)—Harry Haw & Co.—Russ, Leddy & Co.—Bob La Salle—J. C. Nugent—Hanako Japs.

ST. LOUIS, MO.

Orpheum (First Half)—Redford & Winchester—Momi Kalama—Hal Skelley—Crawford & Broderick—Wills, Gilbert & Co. (Second Half)—Dance Fantasies—Chas. F. Semon—Nash & O'Donnell—Ruby Norton—Norris Baboon & Gollies.

TOPEKA, KANS.

Novelty (First Half)—Frank & Clara La Tour—Pat & Peggy Houlton—Tom Davies & Co.—Cook & Vernon—Dreams. (Second Half)—Petty, Rent & Bro.—Fox & Conrad—Three Keena Girls—Gordon & Germaine.

TULSA, OKLA.

Orpheum (Last Half)—Charles Ledegar—Leo & Viola Doherty—Allen's Minstrels—Mack & Stanton—Gordon & Rica.

TERRE HAUTE

Hippodrome (First Half)—Alfred Powell & Co.—Ford & Goodridge—Warren & O'Brien—Blossom, Seeley & Boys—Clay Crouch. (Second Half)—McIllyar & Hamilton—Holliday & Willette—Jo Jo Harrison—Blossom, Seeley & Boys—Whitfield & Ireland.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Valentine & Bell—Dodd & Gould—Grace & Eddie Parks—Morley & Chesleigh—Martha Hamilton & Co.—Holiday in Dixie. (Second Half)—Bender & Herr—Rose & Lee Bell—Bennett & Lee—Roberts & Boyne—Sammy Duncan—Dance Follies.

American (First Half)—Haas Bros.—Sammy Duncan—Brava, Michellina & Co.—Rose & Lee Bell—Keene & Williams—Jas. Thornton. (Second Half)—Valentine & Bell—Forrest & Church—Lloyd & Whitehouse—Melody Festival—Jewell & Raymond—Jas. Thornton—Francini Bros.

National (First Half)—Flying Howards—Makarenko Duo—Mark Hart & Co.—Murray Voelk—Phil Adams & Girls. (Second Half)—Cody & King—Josephine Davis & Co.—Renee Noel & Co.—Cameron & Meeker—White Bros.

Orpheum (First Half)—Zolar & Knox—Al & Mary Royce—Dunham & Williams—Downing & Bunin Sisters. (Second Half)—Denno Sisters & Co.—Rhoda Bernard & Co.—Mark Hart & Co.—Sherman, Van & Hyman.

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Call JACK BLUE Studios,
233 W. 51st Street Opp. Capitol Theatre
Phone Circle 6136

Greeley Square (First Half)—Miller, Klint & Kubie—Four Brown Girls—Shan Tock & Yen Wah—Mike Bernard & Amy Butler. (Second Half)—Busse's Dogs—Lehr & Bell—Eddie Clark & Co.—Brava, Michellina & Co.

Delancey Street (First Half)—Aerial DeGroffs—Josephine Davis—Weston & Eline—Tom McKay's Revue. (Second Half)—Zolar & Knox—Shan Tock & Yen Wah—Ashley & Dorney Co.—Four Brown Girls.

Boulevard (First Half)—Amoros & Obeys—Forrest & Church—Armstrong & Tyson—Ashley & Dorney Co.—Cullen & Cantor. (Second Half)—Gaby Bros.—Chas. Gibbs—Grindell & Esther—Tom McKay's Revue—Mike Bernard & Amy Butler—Three Walters.

Lincoln Square (First Half)—Bender & Herr—Johnson Bros. & Johnson—Lehr & Bell—Dance Follies. (Second Half)—Amoros & Obeys—Jack Reddy—Weston & Eline—Downing & Bunin Sisters.

Victoria (First Half)—Denno Sisters & Co.—Jack Reddy—Tower & Darrell—Virginia Belles. (Second Half)—Miller, Klint & Kubie—Herman Berrens—Morley & Chesleigh—Cardo & Noll.

BROOKLYN

Fulton (First Half)—Cody & King—Wm. Dick—Renee, Noel & Co.—Sherman, Van & Hyman. (Second Half)—Kennedy & Kramer—Sossaman & Sloane—Virginia Belles—Wilson & Larsen.

Metropolitan (First Half)—Three Walters—Grindell & Esther—Jack Walsh & Co.—Bally Fields—Dancers De Luxe. (Second Half)—Aerial De Groffs—Al & Mary Royce—Nevins & Gordon—Tower & Darrell—Phil Adams & Girls.

Gates (First Half)—Kennedy & Kramer—Sossaman & Sloane—Cardo & Noll—Josie Flynn & Co. (Second Half)—Haas Bros.—Grace & Eddie Parks—Martha Hamilton & Co.—Sally Fields.

HOLYOKE

(First Half)—Swain's Cats & Rats—O'Neill Sisters—Ada Jaffe & Co.—Dobbs, Clark & Dare—Musical Queens. (Second Half)—Leon & Mital—Billy Barlow—Billy Swede Hall & Co.—Tabor & Greene—De Mario Five.

BUFFALO

Ziegler Duo—Allen & Moore—The Crisis—Fox & Britt—Ethel Gilmore & Co.

BALTIMORE

Fred & Al Smith—Manning & Hall—Howard, Martell & Co.—Chick & Tiny Harvey—Coslar & Beasley Twins.

BOSTON

(First Half)—Cross & Santoro—Wahl & Francis—Lyle & Emerson—Ralph Whitehead—Pot Pourri Dancers. (Second Half)—Obala & Adrienne—Casson Bros.—Lone Star Four—Wm. Morris & Co.—Morey, Senna & Dean—Quinette, Hughes & Co.

WASHINGTON

Margot & Francis—Hodge & Lowell—Betty Wake Up—Bartlett, Smith & Sherry—Lovett's Concentration.

TORONTO

Chas. Reeder—Goets & Duffy—Around the Clock—Worth & Willing—Kerville Family.

PROVIDENCE

(First Half)—Obala & Adrienne—Casson Bros.—Lone Star Four—Wm. Morris & Co.—Morey, Senna & Dean—Quinette, Hughes & Co. (Second Half)—Cross & Santoro—Wahl & Francis—Lyle & Emerson—Ralph Whitehead—Pot Pourri Dancers.

MONTREAL

Ed. Gingras & Co.—Jack Symonds—Chapman & Ring—Lane & Freeman—Musical Buds.

SPRINGFIELD

(First Half)—Leon & Mital—Billy Barlow—Billy Swede Hall & Co.—Tabor & Greene—De Mario Five. (Second Half)—Swain's Cats & Rats—O'Neill Sisters—Ada Jaffe & Co.—Dobbs, Clark & Dare—Musical Queens.

OTTAWA

Sig. Franz & Co.—Davis & McCoy—Gossalar & Lusby—Basil & Allen—Choy Ling Foo Troupe.

HAMILTON

Les Pierrots—Herman & Briscoe—Lincoln Highwayman—Ward & Wilson—Mc

"THREE ORANGES" PRESENTED

CHICAGO, Dec. 31.—The world premiere of Serge Prokofieff's opera, "The Love for Three Oranges," which has been in course of production for the past three years, was given on Friday night by the Chicago Opera Company, at the Auditorium. This opera, which was personally conducted by Prokofieff, cost around \$100,000 to produce, and its performance has been hanging fire since Mary Garden took over the management of the Chicago Opera Company.

The performance of "The Love for Three Oranges" marked the debut of Nina Koshetz, who scored a real hit. The rest of the cast did not include any of the stars of the opera company, reflecting Miss Garden's prejudice against the opera. The opera is a satirical fairytale and the music composed by Prokofieff does not follow the accepted standard of opera scores. The story is about the son of the ruler of an imaginary kingdom who is doomed to sickness unless he can be made to laugh. It was sung in French.

The scenic effects staged by Jacques Cointi, and the settings by Boris Anisfeldt, were brilliantly beautiful and brought great applause from the audience when the first curtain was raised.

JOE WEBER CELEBRATES

Mr. and Mrs. Joe Weber celebrated their twenty-fifth wedding anniversary on Tuesday night, January 3rd, at Brown's Chop House. Weber is the producer and member of the former team of Weber and Fields. Many friends of the couple were present, including Mr. and Mrs. Herman Fichtenberg, Mr. and Mrs. Abner Distillator, Mr. and Mrs. Sam Bernard, Max Weber, Mme. Marie Rappold, L. Lawrence Weber, Alfred Beekmann, Judge and Mrs. Otto Rosalsky, Mr. and Mrs. Eddie Brown, Dr. Alexander Lambert, Mr. and Mrs. Paul Meyers, Mr. and Mrs. Jules Hurtig, Daniel Frohman, Mr. Leonard Leibling, S. K. Jacobs and Mr. and Mrs. William Thorner.

THEATRE CEILING FALLS

None of the audience watching the performance of the Italian stock company in the Fourteenth Street Theatre, at No. 115 West 14th street, was aware of the fact that the ceiling of the big lobby had fallen during the performance, injuring three men, who had to be taken to the New York Hospital for treatment.

The three men were: Mario Continio, ticket taker; Vincenzo Gildo, doorman, and John Derenzo, an usher. All three suffered only small injuries.

The falling of the ceiling attracted the attention of Policeman Cerello, of the West Twentieth Street Station, who ran to the assistance of the injured men and summoned the hospital ambulance.

LOTTIE PICKFORD TO MARRY

LOS ANGELES, Jan. 2.—Lottie Pickford, sister of Mary and Jack Pickford, and Allan Forrest are to be married this week, according to reports. Mrs. Charlotte Pickford, her mother, does not deny the engagement, merely stating that "the marriage would not be for a little while yet."

Forest is leading man for Mary Miles Minter and does not deny that the marriage is near at hand.

Miss Pickford was married to A. G. Rupp, a New York broker, in 1912, and divorced about a year ago.

SPECIAL FILM AT FLATBUSH

The Flatbush Theatre, the Keith-Moss house at Church and Flatbush Aves., Brooklyn, in addition to the rest of the bill, presents each week a special picture for the children. The first feature picture goes on before the vaudeville after which the other picture is shown.

HYNICKA BACK AT DESK

Rud Hynicka returned to his desk in the Columbia Amusement Company, Wednesday, after a three weeks' trip to the Pacific Coast.

CHICAGO SHOW CHANGES

CHICAGO, Ill. Jan. 2.—This month will see a number of changes in local theatres. Next week Walker Whiteside and Eleanor Painter will come to Chicago. The former will open here on Jan. 8th, in "The Hindu," while the latter will come into the Garrick with "The Last Waltz."

Ruth Chatterton will arrive here on Jan. 16th to act "Mary Rose," at the Illinois and on the same day "Mr. Pim Passes By," will be seen at Powers.

Robert B. Mantell will begin a three weeks' engagement on Jan. 23rd, occupying the Olympic Theatre. On Jan. 30th, a soldier show will be given its initial appearance here—"A Buck On Leave," first staged in France, will come to the Auditorium.

Ottis Skinner will come into Chicago on Feb. 5th, acting "Blood and Sand," taking possession of the Illinois Theatre. Frances Starr will begin an engagement at Powers Theatre in a revival of Eugene Walter's "The Easiest Way."

EAST-WEST TO DO FOUR PLAYS

The East-West Players, under the direction of Gustav Blum, will produce four one-act plays at the Metropolitan Auditorium, Madison avenue and 24th street, on Saturday evening, Jan. 14. The plays which will constitute the repertoire of the company are as follows: "The Magnanimous Lover," by St. John Ervine; "The Wonder Hat," by Ben Hecht and Kenneth Goodman; "The Little Stone House" (a Russian drama), by George Calderon, and "The Pot Boiler" (a satire), by Alice Gerstenberg.

The stage settings for these plays are said to be a departure from the ordinary set, as they are conceived in such a manner as to be adaptable for any one-act play.

MOROSCO TO STAGE BENEFIT

Oliver Morosco will stage, on January 15th, a benefit for Rumanian war orphans. The benefit will take place at the Morosco Theatre at Broadway and 45th Street.

A HAPPY NEW YEAR TO ALL**JACK WYATT****AND HIS****Scotch Lads and Lassies****THIS WEEK****B. F. KEITH'S ROYAL****DIRECTION****FRANK EVANS****CONN & ALBERT****BACK TO SCHOOL DAYS****BOOKED SOLID****U. B. O.****BERT SPENCER and ROSE GEO.**
In "ABE and MIKE"**ALWAYS WORKING****Direction—DAVE SABLOSKY & AMOS PAGLIA****Direction—PETE MACK****IN ARTISTIC
DANCE CREATIONS****BABE WARRINGTON****IN VAUDEVILLE WITH "MISS CUPID" COMPANY****ATTENTION, VAUDEVILLE ACTS**
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GROSSMAN****THE WORLD'S FASTEST DRESSMAKER****Jimmy-O'BURRELLE and CURTIS-Violette****Formerly The Male Lucille & Violette****No double act just like it****LAURIE ORDWAY & CO.****IN VAUDEVILLE****IRENE FISHER at the Piano****GENE AND MYRTLE CONROY****THE DANCERS DIFFERENT****Featuring Myrtle, The Girl with the dancing feet****A MERRY XMAS AND A HAPPY NEW YEAR TO ALL****DAVE & TRESSIE****TWO DANCING DEMONS****Book All Bookers****Baldwin, Austin
and Gaines****A TRIPLE ALLIANCE OF HARMONY AND HUMOR****Direction—AL GROSSMAN****DAVE WINNIE****THAT ENTERTAINING ATHLETE****Dir. JIMMY DUNEDIN****GLENN DUDLEY****SONG—JEST—DANCE AND STORY****MARTHA RUSSELL & CO.****"THY NEIGHBOR'S WIFE"****ALWAYS WORKING****DIRECTION ARTHUR HORWITZ****DAVIS, TANEAN & DAVIS** **THE SUNSHINE BOYS
WITH A DARK CLOUD**

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Open, Jan. 2-7; Palace, Baltimore, 9-14.
 Abe Reynolds Revue—Open, Jan. 2-7; Empire, Providence, 9-14.
 A Whirl of Gayety—Miner's Bronx, New York, Jan. 2-7; Orpheum, Paterson, 9-14.
 Billy Watson Show—Olympic, Cincinnati, Jan. 2-7; Columbia, Chicago, 9-14.
 Big Jamboree—Gayety, Omaha, Neb., Jan. 2-7; Gayety, Kansas City, 9-14.
 Bits of Broadway—Gayety, Kansas City, Jan. 2-7; open, 9-14; Gayety, St. Louis, 16-21.
 Bon Ton Girls—Hurtig & Seamon's, New York, Jan. 2-7; Empire, Brooklyn, 9-14.
 Big Wonder Show—Gayety, Washington, Jan. 2-7; Gayety, Pittsburgh, 9-14.
 Bowery Burlesquers—Majestic, Jersey City, Jan. 2-7; open, 9-14; Empire, Providence, 16-21.
 Cuddle Up—Gayety, Buffalo, Jan. 2-7; Gayety, Rochester, 9-14.
 Dave Marion Show—Bastable, Syracuse, Jan. 2-4; Colonial, Utica, 5-7; Empire, Albany, 9-14.
 Frank Finney Revue—Columbia, Chicago, Jan. 2-7; Berchell, Des Moines, 8-10.
 Flashlights of 1922—Star and Garter, Chicago, Jan. 2-7; Gayety, Detroit, 9-14.
 Follies of the Day—Gayety, Detroit, Jan. 2-7; Gayety, Toronto, Ont., 9-14.
 Folly Town—Empire, Brooklyn, Jan. 2-7; Empire, Newark, 9-14.
 Greenwich Village Revue—Star, Cleveland, Jan. 2-7; Empire, Toledo, 9-14.
 Garden of Follies—Casino, Philadelphia, Jan. 2-7; Hurtig & Seamon's, New York, 9-14.
 Girls de Looks—Orpheum, Paterson, Jan. 2-7; Majestic, Jersey City, 9-14.
 Golden Crooks—Dayton, Jan. 2-7; Olympic, Cincinnati, 9-14.
 Harvest Time—Berchell, Des Moines, Iowa, Jan. 1-3; Gayety, Omaha, 9-14.
 Hello 1922—Grand, Hartford, Ct., Jan. 2-7; Hyperion, New Haven, 9-14.
 Jingle-Jingle—Gayety, Pittsburgh, Jan. 2-7; Lyceum, Columbus, 9-14.
 Jack Singer's Big Show—Gayety, Montreal, Can., Jan. 2-7; Gayety, Buffalo, 9-14.
 Knick Knacks—Empire, Albany, Jan. 2-7; Gayety, Boston, 9-14.
 Keep Smiling—Gayety, Boston, Jan. 2-7; Grand, Hartford, Ct., 9-14.
 Lew Kelly Show—Gayety, St. Louis, Jan. 2-7; Star and Garter, Chicago, 9-14.
 Mollie Williams Show—Casino, Boston, Jan. 2-7; Columbia, New York, 9-14.
 Maids of America—Columbia, New York, Jan. 2-7; Casino, Brooklyn, 9-14.
 Peek-a-Boo—Palace, Baltimore, Jan. 2-7; Gayety, Washington, 9-14.
 Rose Syddell's London Belles—Empire, Toledo, Jan. 2-7; Lyric, Dayton, 9-14.
 Step Lively Girls—Open, Jan. 2-7; Gayety, St. Louis, 9-14.
 Sam Howe's New Show—Gayety, Toronto, Ont., Jan. 2-7; Gayety, Montreal, Can., 9-14.
 Sporting Widows—Empire, Newark, Jan. 2-7; Casino, Philadelphia, 9-14.
 Sugar Plums—Hyperion, New Haven, Ct., Jan. 2-7; Miner's, Bronx, New York, 9-14.

Twinkle Toes—Lyceum, Columbus, Jan. 2-7; Star, Cleveland, 9-14.
 Town Scandals—Empire, Providence, Jan. 2-7; Casino, Boston, 9-14.
 Tit-for-Tat—Casino, Brooklyn, Jan. 2-7; open, 9-14; Palace, Baltimore, 16-21.
 World of Follies—Gayety, Rochester, Jan. 2-7; Bastable, Syracuse, 9-11; Colonial, Utica, 12-14.

AMERICAN CIRCUIT

Baby Bears—Gayety, Baltimore, Jan. 2-7; Capitol, Washington, 9-14.
 Bathing Beauties—Lyric, Newark, Jan. 2-7; Olympic, New York, 9-14.
 Beauty Revue—Garlick, St. Louis, Jan. 2-7; Century, Kansas City, 9-14.
 Broadway Scandals—Empire, Cleveland, Jan. 2-7; Penn Circuit, 9-14.
 Chick Chick—Avenue, Detroit, Jan. 2-7; Englewood, Chicago, 9-14.
 Cabaret Girls—Open, Jan. 2-7; Academy, Buffalo, 9-14.
 Dixon's Big Revue—Gayety, Milwaukee, Jan. 2-7; open, 9-14; Park, Indianapolis, 6-21.
 French Follies—Orpheum, Montreal, Can., Jan. 2-7; open, 9-14; Academy, Buffalo, 16-21.
 Follies of New York—Reading, 4; Scranton, 5-7; Lyric, Newark, 9-14.
 Grown-Up Babies—Gayety, Minneapolis, Jan. 2-7; Gayety, Milwaukee, 9-14.
 Girls of Joyland—Penn Circuit, Jan. 2-7; Gayety, Baltimore, 9-14.
 Harum Scrum—Schenebady, 5-7; Orpheum, Montreal, Can., 9-14.
 Hurly Burly—Academy, Buffalo, Jan. 2-7; open, 9-14.
 Jazz Babies—Open, Jan. 2-7; Gayety, Minneapolis, 9-14.
 Lid Lifters—Capitol, Washington, Jan. 2-7; Long Branch, 9; VanCurler, Schenectady, 12-14.
 Little Bo-Peep—Cohen's, Newburgh, N. Y., Jan. 2-4; Cohen's, Poughkeepsie, 5-7; Plaza, Springfield, 9-14.
 Lena Daly and Her Kandy Kids—New London, Ct., Jan. 2-3; Fall River, Mass., 5-7; Gayety, Brooklyn, 9-14.
 Mischief Makers—Star, Brooklyn, Jan. 2-7; Empire, Hoboken, 9-14.
 Monte Carlo Girls—Empire, Hoboken, Jan. 2-7; Cohen's, Newburgh, 9-11; Cohen's, Poughkeepsie, 12-14.
 Miss New York, Jr.—Howard, Boston, Jan. 2-7; New London, 9-10; Fall River, 12-14.
 Parisian Flirts—Open, Jan. 2-7; Park, Indianapolis, Jan. 9-14.
 Passing Revue—Park, Indianapolis, Jan. 2-7; Gayety, Louisville, 9-14.
 Pacemakers—Gayety, Louisville, Jan. 2-7; Empress, Cincinnati, 9-14.
 Pell Mell—Empress, Cincinnati, Jan. 2-7; open, 9-14; Empire, Cleveland, 16-21.
 Puss-Puss—Bijou, Philadelphia, Jan. 2-7; Allentown, Pa., 9; Easton, 10; Reading, 11; Scranton, 12-14.
 Record Breakers—Olympic, New York, Jan. 2-7; Star, Brooklyn, 9-14.
 Some Show—Open, Jan. 2-7; Empire, Cleveland, 9-14.
 Sweet Sweetie Girls—Gayety, Brooklyn, Jan. 2-7; Fifth Avenue, Brooklyn, 9-14.
 Social Follies—Englewood, Chicago, Jan. 2-7; Garlick, St. Louis, 9-14.
 Ting-a-Ling—Fifth Avenue, Brooklyn, Jan. 2-7; Bijou, Philadelphia, 9-14.
 Whirl of Girls—Century, Kansas City, Jan. 2-7; open, 14; Gayety, Minneapolis, 16-21.
 Whirl of Mirth—Plaza, Springfield, Mass., Jan. 2-7; Howard, Boston, 9-14.

"Maids of America"

(Continued from page 19)

ing a great stage setting.
 Barry and Reeb put over a dandy comedy talking specialty in one that proved a big laughing success.

The "Maids of America" is a farce of unusual humor, brimming over with tuneful numbers. It has a fine cast of principals, who are surrounded by a real beauty chorus.

There is fine material in the piece that is well taken care of and the show is clean and snappy. The "Maids of America" stands up with the best we have seen at the Columbia and should do big business everywhere.

Screen Acting

By MAE MARSH, Famous Film Star.

Star in such pictures as "The Birth of a Nation," "Intolerance," "Polly of the Circus," "The Cinderella Man," etc.

Her book gives requirements for successful screen acting with illustrations. It teaches one how to become an actress or actor.

This is just a new book written by MAE MARSH this year, giving the latest lessons for screen acting, with illustrations.

In addition to this original book on screen acting, we shall supply you with proper individuals to get in touch with regarding positions for screen acting, the proper procedure and how to get into the movies. This service is granted and included in the above price.

LEARN HOW TO GET INTO THE MOVIES. HOW TO APPLY FOR A POSITION WITH THE STUDIOS. THE NECESSARY REQUIREMENTS. WHO TO SEE AND WHO TO WRITE. WHERE THE VARIOUS COMPANIES ARE LOCATED. WHO THE DIRECTORS ARE. WHO THE STARS ARE. WHO THE SCENARISTS ARE. THE VARIOUS PICTURES NOW UNDER WAY TO BE RELEASED SOON. THE COMING PICTURES, ETC.

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Learn the secrets and success of Screen Acting.

The Hillyer Company

Suite 610, Masonic Temple
 159 N. State Street CHICAGO, ILL.

"MONTE CARLO GIRLS"
AT THE STAR IS
GOOD COMEDY SHOW

Tom Sullivan's "Monte Carlo Girls," with Arthur Laning, at the Star last week, gave the usual satisfaction it has been giving year in and year out. It is a show of good snappy bits, well placed and arranged for comedy purposes. Laning produced the show, and he evidently is giving the burlesque patrons what they want. He not alone selected a lot of fine bits but he arranged the programme in such a manner that the girls are on the stage most of the time.

Laning is the straight man and as everyone knows is a top notcher. He is one of those who make comedians. He knows just how to handle them in the scenes to get the best results and he gets them. He has all that a man in his position needs for his line of work. The comedy is taken care of by Joe Stanley, Lou Marshall and Johnny Hudgins. Stanley is an acrobatic comedian who is also a very good musician. He can take all kinds of falls, is a dancy dancer and plays several string instruments.

Marshall is doing a light comedy role, a part that is not seen very often in burlesque. He does very well and takes care of what is assigned to him.

Hudgins, a colored performer who has improved wonderfully under the careful care of Laning, is fast developing into a very clever comedian. He stands out, however, as a dancer, as he is a bound of a "hooper."

Sarah Hyatt, the prima donna, shows much improvement in her singing over past seasons; it shows study as her tones are brought out more effectively. She sings several fast numbers, which she should not do, as they are not suited to her. Her wardrobe is beautiful and several of the gowns she wears are really stunning.

Jessie McDonald is the soubrette. Miss McDonald is a far better performer than when last we saw her. She is full of pep and puts her numbers over with lots of speed. Her dresses are very pretty.

Jane Olsen is the ingenue. She is a bobbed-hair blonde and good looking. She has several numbers and does nicely with them.

Sullivan has a dandy looking lot of steppers in his chorus. They are a pretty lot and work finely. He has them well costumed and they work nicely in prettily arranged numbers.

In the "kiss" bit, Stanley, Marshall and Miss Hyatt do very well.

In a talking and musical specialty Laning and Stanley are entertaining. They have a good line of talk and get it over.

The union suit number was liked; Miss McDonald assisted by seven well formed girls displaying pretty figures in union suits were in this number.

In the "egg gambling" bit Laning, Marshall and Hudgins created much amusement. It was well done and won plenty of laughs.

The "boxing" bit in "one" proved a big comedy scene as it was worked up by Laning, Stanley and Hudgins.

The "Cop" bit was another big laughing success. We have seen this bit done many times, but none can do it like Laning. He seems to get more out of it than anyone else. Stanley and Hudgins were assisting Laning in this bit.

In the Revue in the last act Marshall gave a good imitation of the late J. K. Emmett. Jane Olsen did Bee Palmer. Joe Stanley as George White, offered a corking good dancing specialty. Miss Hyatt did nicely as Mary Garden, her offering being well received. Hudgins in a singing and dancing specialty went very big. That boy can sure dance.

The "table" bit was amusing as Laning, Stanley, Marshall, Miss Hyatt and Hudgins did it.

There were more bits and specialties that went over nicely.

The "Monte Carlo Girls" is a dandy comedy, dancing and singing show. It is a show that is well constructed and should be a money-maker for Sullivan.

CLOSE WITH "MONTE CARLO"

Joe Stanley and Jane Olsen will close with the "Monte Carlo Girls" in Hoboken this week.

CLOG DANCING

without a teacher. You can easily learn from "The Clog Dance Book" by Helen Frost of Columbia Univ. Music with each of the 26 dances. Illustrations showing the steps. Cloth bound. Price \$2.50 delivered. Catalogue free. A. S. Barnes and Co., 30 Irving Place, N. Y.

PEDDRICK'S MOTHER DEAD

The mother of Lloyd Peddrick died at her home in Brattleboro, Vt., last Tuesday. Peddrick, who is a member of the Abe Reynolds' "Revue," left the show in Jersey City, Tuesday, for his home. He will rejoin his show in Providence next week.

KANE AT WINTER GARDEN

Johnny Kane opens at Minsky Brothers National Winter Garden next Monday.



King Lear takes off his wrinkles almost as easily as his crown when he uses

ALBOLENE

If you are still being annoyed by sticky or watery creams, just try ALBOLENE—you will find it a joy. Cuts the grease instantly and keeps the face smooth and soft, preventing make-up poisoning.

In 1 and 2 oz. tubes for the make up box; Also in 1/4 lb. and 1 lb. cans for the dressing table.

McK & R At all druggists and dealers
 Sample Free on Request
McKESSON & ROBBINS, Inc.
 MANUFACTURERS
 Established 1883 New York

APARTMENTS Furnished
Unfurnished
Near Times Square

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306-310 WEST 51st ST., N. Y. Tel. Circle 9940

THE EDMONDS In the Heart of the City

775-779 EIGHTH AVE., N. Y. Telephone: Bryant 9564

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Exclusively for Theatrical Folks. Service.

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ALAMAC HOTEL

ST. LOUIS, MO.

Catering to the profession. 150 Rooms with more comfort than home ever had. Restaurant connection. Free service to room. Free use of electric fans, electricity for your iron or percolator. Your reservation will receive my personal attention and care.

ALAMAC HOTEL, Chestnut & 14th Sts., ST. LOUIS, MO.

ED. MILLER, Pres. and Mgr.

H&M

PROFESSIONAL TRUNKS

Made by HERKERT & MEISEL of St. Louis

Can Now Be Bought in New York City

Prices Reduced, \$55 Up

Mail Orders Filled F. O. B. N. Y. City. Send for Catalogue.

Used trunks and shopworn samples of all standard makes always on hand. Hartman, Indestructo, Belber, Oshkosh, Taylor, Murphy, Neverbush, Bal, etc.

Samuel Nathans

531 Seventh Ave., N. Y. C. Phone Fitz Roy 6629

1664 Broadway, Between 51st and 52nd Streets—Phone 1573 Circle

SOLE AGENT FOR H & M TRUNKS IN THE EAST

Bet. 38th and 39th Streets

JUST OUT
McNALLY'S
BULLETIN No. 7

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 7 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 7 contains the following gift-edge, up-to-date comedy material:

20 SCREAMING MONOLOGUES. Each one a positive hit.

12 ROARING ACTS for two males. Each act an applause winner.

11 ORIGINAL ACTS for male and female. They'll make good on any bill.

57 SURE-FIRE PARODIES on all of Broadway's latest song hits.

GREAT VENTRILOQUIST ACT entitled "A Chip of Wit"—It's a riot.

ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.

RATTTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

4 CHARACTER COMEDY SKETCH. A scream from start to finish.

9 CHARACTER BURLESQUE entitled "Tillie Tickletoe." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gag.

GRAND MINSTREL FINALE entitled "The Art of Fabrication." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 7 is only one dollar per copy; or will send you BULLETINS Nos. 6 and 7 for \$1.50, with money back guarantee.

WM. McNALLY

81 E. 125th St., New York

ORCHESTRAS MAY CHANGE

Persistent rumors to the effect that several changes among Broadway orchestras was imminent were put to rest by Jos. B. Franklyn and others in position to know, who declared that nothing definite had been done about it as yet. The story concerned the chain of resorts controlled by the same interests. Paul Whiteman to go on at the Ziegfeld Roof, and to be succeeded at the Palais Royal by Ray Miller. Al Jockers, now at the Little Club, was the one mentioned to succeed Ray Miller at the Follies Bergere.

EDITH WILSON TO TOUR

Edith Wilson and her Original Jazz Hounds, now recording for the Columbia Graphophone Company, will go on tour January 15th, playing all the principal cities across the country. Miss Wilson was last seen on the stage in "Put and Take" and the Jazz Hounds, a six-piece combination, were formerly with Mamie Smith.

WARNER IN WILKESBARRE

Stanley Warner is leading the five piece combination that has been placed in the Sterling Hotel, Wilkesbarre, Pa., by J. B. Franklyn. The orchestra opened there on Saturday night.

RIZZO AT BOULEVARD

Vincent Rizzo's Versatile Serenaders have opened at the Boulevard Cafe for an indefinite period. They succeeded John Marinaro and his combination.

DeHART LEAVES PIER

Chas. DeHart and his Orchestra have left the Steeple Chase Pier, Atlantic City, and will open shortly at a Philadelphia dance academy.

ORCHESTRA NEWS**SYNCOPIATORS ON WIRELESS**

The "Original Broadway Syncopators," under the leadership of W. Scott, played at the ceremony attending the holiday greetings sent out by wireless telephone by Governor Miller from Buffalo to several large cities in the U. S. The band which was heard through amplifiers in many distant parts of the country, has played at one time or another at every Broadway resort of note.

FINSTON IS "CHICAGO" LEADER

Nat Finston, formerly associated with Hugo Riesenfeld in New York, has been appointed musical director of the new "Chicago Theatre," Chicago, recently opened by Balaban and Katz. The theatre, which will play film attractions only, is one of the largest and most beautiful theatres in the world.

SANG HIMSELF FREE

SAN FRANCISCO, Jan. 2.—Arthur Perry, cabaret singer, was granted probation for one year by Superior Judge Michael Roche when testimony was given Perry had often cheered the inmates of the county jail by his sweet singing. He was charged with stealing a pair of binoculars.

COPE HARVEY BOOKED

"Cope" Harvey and his orchestra were picked from among ten other orchestras to play at the White City ball room, Chicago, succeeding Paul Beise and his outfit, who go on tour.

SUTHERLAND IS BANDMASTER

Francis W. Sutherland, formerly associate musical director at the Strand Theatre, is now bandmaster of the 7th Regiment N. Y. N. G., which is considered the crack regiment of the State National Guard outfits. Mr. Sutherland has received a commission, the rank being unannounced, as yet.

YERKES BAND TO TOUR

Harry Yerkes and his Happy Six Columbia orchestra will go on tour again January 9th. Their route includes an engagement at the Tivoli Theatre, Chicago. They will play both concert and dance music.

BEN BLACK WITH HICKMAN

Ben Black, of the old time banjo team of Black Bros., is now playing with Art Hickman's orchestra at the Ambassador Hotel, San Francisco. Black will be remembered as the writer of "Hold Me, Fold Me."

HERMAN'S BAND AT MADISON

Al Herman's Versatile Band opened at the Rose City Inn, Madison, N. J., last Saturday night. The resort is under new management and will feature the orchestra as a dance attraction.

GATES AT PICCADILLY

Billy Gates and his Melody Boys have opened at the Piccadilly Restaurant, Brooklyn, and are working there in conjunction with a new revue put on by Al Davis.

HARVARD ORCHESTRA OPENS

The debut of the Harvard University Orchestra at Carnegie Hall Sunday proved itself one of the social as well as musical events of the season. Many prominent New York society people were on hand to add to the brilliance of the occasion with Harvard alumni in strong attendance.

YERKES AT FLOTILLA

A Yerkes orchestra, under the direction of Vic Barton, opened at the S. S. Flotilla restaurant last Saturday. The combination is composed of twelve pieces and makes records for the Columbia in their spare time.

WEBB OUT OF AMBASSADOR

Joe Webb's Dance Orchestra is out of the Ambassador Hotel after playing a short time. The orchestra was formerly at the Albemarle Palace, Brooklyn, but left there for the Ambassador engagement.

LEWIS HAS NEW ORCHESTRA

A new six piece orchestra, opened at the Claremont Theatre this week under the leadership of Frank Lewis, and booked there by the Al Herman Amusements.

SHILDKRET TO MARRY

Jack Shildkret, musical director at the Grace Field Dansant and formerly at the Little Club, is engaged to marry Miss Rose Isaacs, non-professional.

"FOOLISH WIVES" READY

Stern, Marks and Hammond have written a fox-trot novelty number entitled "Foolish Wives," which they have placed with Joe Mittenenthal, Inc.

BACK IN THE REALMS OF VAUDEVILLE AGAIN

COLETTA RYAN

Assisted by ART. FRANKLIN

PERSONAL DIR. BILLY GRADY

Maria Lo & Co.

Presents "PORCELAINS"

SHUBERT'S VAUDEVILLE

"WHEN FRANCIS DANCES WITH ME"

BEN

OH! WHAT A SONG!!

HARIETTE

RYAN AND LEE

EXTEND SEASON'S GREETINGS

Watch for Ben's New Comedy Song
"DOWN ON AVENUE A"

VAUDEVILLE BILLS

(Continued from page 25)

Animals. (Second Half)—Paul & Pauline—Jack Goldie—Frank & T. Sabini—Mack & Lane—Moore's Band.

Plaza. (First Half)—Falcons—Brown & Kelly—Jay Raymond—Josie Flynn Co. (Second Half)—Singer Girls—Vernon—Carroll & Gorman—Let's Go.

HARTFORD

Cap. (First Half)—McRae & Clegg—Kane Sisters—Spirit of Youth—Bobby Randall—Moore's Band. (Second Half)—Patrice & Sullivan—Josie Flynn Co.—Montague Love—Gonlette & 6-Day Racers.

Palace. (First Half)—Devoe & Statze—Conn & Albert—Sullivan & Meyers—Combe & Nevins—Sewell Sister Co. (Second Half)—3 Martells—Andres & Blanchette—Kirksmith Sis.—Montgomery & Allen—8 Lunatic Chinks.

Eljoui. (First Half)—Singer Girls—Mardo & Rome—Let's Go—Carroll & Gorman—Goulette & 6-Day Racers. (Second Half)—Baby Edna Keir—Mack & Holly—New Producer—Jay Raymond—3 Falcons.

NEW HAVEN

Palace. (First Half)—Patrick & Sullivan—20th Century Revue—Montgomery & Allen—8 Lunatic Chinks. (Second Half)—Sunshine Girls—Ed Sloan—Norton & Melnotte—Fraser & Bunce—Haveman's Animals.

SCRANTON

Poll's. (First Half)—Musical Hunters—Australians—Stan Stanley—Mabel Berra—Rowland & Meehan—Juvenility. (Second Half)—Fern Biglow & King—Dixie Hamilton—Travis & Douglas—Step Lively.

SPRINGFIELD

Palace. (First Half)—Geo. & Ray Perry—George Alexander Co.—Anthony & Arnold—Montague Love—Kitty Francis Co. (Second Half)—Stars Record—Heney Lewis Co.—Harry Beresford—William Haklen—Mallo & Bart Co.

WATERBURY

Poll's. (First Half)—3 Martells—Andres & Blanchette—Frank & T. Sabini—Jack Goldie—New Producer. (Second Half)—McRae & Clegg—Geo. & R. Perry—Sullivan & Meyers—Combe & Nevins—Spirit of Youth.

WILKES-BARRE

Poll's. (First Half)—Fern, Bigelow & King—Dixie Hamilton—Travis & Douglas—Step Lively. (Second Half)—Musical Hunters—Stan Stanley—Mabel Berra—Rowland & Meehan—Juvenility.

WORCESTER

Poll's. (First Half)—Kirksmith Sisters—Mack & Lane—Harry Beresford—William Haklen—Mallo & Bart Co. (Second Half)—Karola Bros.—Kane Sisters—George Alexander Co.—Anthony & Arnold—Kitty Francis Co.

Plaza. (First Half)—Vernon—Henry Lewis & Grayce—Stars Record—Mack & Holly—Sunshine Girls. (Second Half)—Devoe & Statze—Made & Rome—Bobby Randall—Sewell Sisters & Co.

YIDDISH THEATRE PLAY SCORES

Maurice Schwartz's production of "Rags" (Shmaates) by H. Leivick, author of the "Golem," has proven to be the surprise hit of the Yiddish theatrical season. The first week's business which ended with the performances on New Year's Day topped the previous record gross for a New Year's week by \$3250.

"Rags" is a poetic, realistic play of immigrant life in America. It is the first genuine drama of the immigrant father and his Americanized children to be presented in a first-class Yiddish house.

The previous reputation of the Yiddish Art Theatre was made on foreign plays or translations. The New York atmosphere of this play and the quaint novelty of its treatment has proved a hit second in character only to that which "Humoresque" achieved as a film.

"Rags" is a legitimate drama, is beautifully mounted and played. Maurice Schwartz, in the character of a ragpicker, an ex-aristocrat, achieves a triumph somewhat after the David Warfield character type.

GRANAT IS CRESCENT MANAGER

Louis M. Granat, former manager of the Wilson Theatre, West New York, is now manager of the Crescent and Ditmas Theatres, Perth Amboy, N. J.

The Crescent Theatre, which has changed its policy, is playing a triple split week. The first two days are devoted to pictures, with the last two splits, each of two days, playing five acts of vaudeville. The house is booked by Eli Sobol.

The Ditmas Theatre, also booked by Sobol, plays a straight week of vaudeville.

SHUBERTS WIN CASE

(Continued from page 5)

erable. Oscar Barnett Foundry Co. v. Crows, 219 Fed. 455; New Orleans v. Texas Pacific Ry., 171 U. S. 334; Jacob Younge v. Kent, 230 N. Y. 239; St. Regis Paper Co. v. Santa Clara Lumber Co., 186 N. Y. 97. In this case the defendants did not elect to rescind even if they had had the right to do so, when they first discovered the wrong advertising. They insisted that the complainant should correct it. The complainant proceeded in good faith and with great diligence to change the advertising and completed the most important change which was in the newspapers in time to have the full Sunday advertising in the exact form called for by the contract. It would be quite unreasonable to hold that the difficulty, if not impossibility of changing all the bill posters in such a short time as that intervening between September 22 and September 26, would furnish a ground for rescission.

"The defendants' real position and the comparative unimportance to them of the clause for billing in their own names, is shown by their immediate engagement with Keith to play as members of Avon Comedy Four. How little an effect a few mistakes in advertising during a period of less than a week could have on a contract lasting from two to three years requires no discussion.

"I have no hesitation in finding that the skill and personality of the defendants had made the success of 'Avon Comedy Four' and placed them in the class of unique players. The covenant to bill them in their own names was an independent covenant which did not go to the whole consideration. It was in any event substantially performed and defendants were not entitled to rescind but were obliged to assert any right they might have in an action at law for damages.

"Under the circumstances, the complainant is entitled to an injunction restraining defendants from performing for others in derogation of their contract of April 30th.

"A. N. H., D. J."

January 3, 1922.

William H. Klein and Charles H. Tuttle acted as attorneys for the plaintiff, the Winter Garden Company, and Kendler & Goldstein, and Ex-Judge Edward E. McCall for the defendants, Smith and Dale.

FOUR EUGENES BOOKED

The Four Eugenes, one of the feature "name" acts of the big top and New York Hippodrome, enter vaudeville this week on the Keith time. This marks the entrance in vaudeville of the type of acrobatic act that in late years has been scarce on the variety stage. The work of this act consists mostly of a routine done from the shoulders.

CHESTERFIELD WANTS TO HEAR

Henry W. Chesterfield, secretary of the National Vaudeville Artists, wishes to get in touch with the following, to clear up matters of importance: Major White, of Lily White's Entertainers; Kenneth Keith and Frank Kramer.

Attractions at City Theatres

B. F. Ketta. Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c. Every
night, 25, 50, 75, \$1, \$1.50.

PALACE

PRE-EMINENT

INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

Times Square Theatre Evenings at 8:15
Mat. Thurs. & Sat.

Charles Dillingham presents

ALLAN POLLOCK

with JANET BEECHER

and a Capable Cast in Clemence Dane's
"A BILL OF DIVORCEMENT"

GET TOGETHER
AT HIPPODROME
MUSICAL COMEDY
Best Seats Mat. \$1.00
Dance Eve., etc. Sat., \$1.50

BELASCO W. 44th St. Eysa. 8:15
Mts. Thurs. & Sat., 2:15

DAVID BELASCO Presents

Leonore Ulric

as KIKI A Character Study
by Andre Picard

OLYMPIC 14th Street.
Near 3d Ave.

THIS WEEK

Record Breakers

Next Week—BATHING BEAUTIES

BROOKLYN THEATRES

Gayety Theatre Throop Ave.
& Broadway

Sweet Sweetie Girls

Next Week—LENA DALY & Kandy Kids

Empire Theatre
Ralph Avenue and Broadway

FOLLY TOWN

Next Week—BONTON GIRLS

STAR Jay nr. Fulton St. Mat.
Daily. Tel. Triangle 4297

Mischievous Makers

Next Week—RECORD BREAKERS

Casino Theatre

TIT FOR TAT

Next Week—MAIDS OF AMERICA

VICTOR MOORE EMMA LITTLEFIELD

In "CHANGE YOUR ACT OR BACK TO THE WOODS"

Over Two-thirds of One-third of a Century Old and
still going strong.

Thanks to Mr. Albee and the U. B. O. and Harry Weber.

Happy New Year to All!

HAPPY NEW YEAR

ALICE NELSON & CO.

In "THE ADVERTISER"

LOU POWERS

Featured Singing Comedian

AT LIBERTY NEXT SEASON.

HAPPY NEW YEAR
TO ALL

HENRIETTE DE SERRIS

LIVING
ART STUDIES

HILLARY LONG

SENSATIONAL
HEAD BALANCER

EN ROUTE COLUMBIA CIRCUIT

DEATHS

NICK NORTON, well known for many years as a circus manager, also a former juggler, and for years afterwards, one of the best known vaudeville managers in this country, died in St. Petersburg, Florida on December 26.

He was born, Nicholas Grist, on Jan. 29, 1845, in Bavaria, Germany. He emigrated to America at an age of about six years, with his father, who was one of the adherents of the celebrated Carl Schurz, and he was practically driven from Germany or rather from Bavaria by the Prussians, because of his political affiliations. He died in the City Hospital, St. Petersburg, Florida, of a complication of diseases, resulting from Spanish influenza, and bronchial pneumonia, from which Mr. Norton recovered, but which left him in a very weakened condition, and as a result thereof, acute bronchitis developed, from which he could not recover because of his weakened condition. The funeral took place in Mt. Clemens, Mich., on Saturday of last week. Mrs. Tillie Grist Hull (Nick's daughter) accompanied his body from St. Petersburg to Mt. Clemens.

He was a member of the Masonic Lodge in Mt. Clemens. He was a life member of the Elks in Chicago Lodge No. 4. Member of the Gauntlet Lodge No. 4, and Knights of Pythias, Chicago. Also a life long member of the Actors Fund.

MAX TRUERMANN, 68 years old, formerly prominent opera singer, died suddenly last week at his home in New York. He was born in Bavaria and was brought to this country by Theodore Thomas, the conductor, in 1870, appearing here in concerts. Thirty years ago he gave up the stage to teach and had a studio in Carnegie Hall.

HENRY DUGGAN, 55 years old, and last engaged in the east of "Broken Wing," collapsed last week in front of the Friars Club and died before a physician could be summoned. Duggan leaves a widow, Anna Bates, also in the profession.

FRANK W. BLASSER, better known to the circus and museum world as Frank, the "Broom King," died at his home in Lawrence, Mass., on December 18, of cancer. He was 55 years of age. His first public appearance was Sept. 9, 1879, making it one of the oldest museum acts in America. He was survived by his wife, Mrs. Harry Blasser.

LOUIS A. ELLIOTT, the actor, died last week at the American Theatrical Hospital, Chicago, a victim of Bright's disease. He was last seen in "Lightnin'" at the Blackstone Theatre, and played the part of a juror.

Mr. Elliott was identified in the show business for many years, holding various positions with circuses and dramatic tent shows. During the season of 1919 and 1920 he was ahead of the Seven Carnes Bros. show and the Billy Senior players respectively.

The funeral was held from Hunsen's Chapel under the auspices of the Showman's League, of which organization he was a member, and interred in the Showman's League Rest. Col. T. J. Owens, chaplain of the league, conducted the service, many members of the profession being present.

SIR JOHN HARE, 77 years old, and one of the foremost actors and managers of England, died on Dec. 27 at his home in London. His real name was John Fair. He was born in London May 16, 1844, and made his first appearance on the stage when 20 years old at the Prince of Wales Theatre, Liverpool. He has made several visits to the United States.

After a series of successes in popular plays in England in 1889 he assumed the directorship of the Garrick Theatre, which had been built for him. There he produced Pinero's "The Profligate," "Diplomacy," "A Pair of Spectacles," "A Fool's Paradise," "The Notorious Mrs. Ebb-smith," and many others, in most of which he himself took the leading roles.

Mr. Hare first visited America in 1895 and appeared in "The Notorious Mrs. Ebb-smith." His success was great with both critics and public. He made several subsequent visits to America, his last as an actor being in 1900.

He was knighted in 1907. In 1864, almost coincidentally with his first appearance on the stage, he was married to Mary Adela Elizabeth Holmes, daughter of John Hare Holmes, from whose father he took his own stage name. His children were a son and two daughters.

Mr. Hare visited New York for the last time in April, 1912 on his way to Canada. At that time he had nominally retired from the stage, his so called farewell appearance having been in "The Gay Lord Quex" in London in 1907.

HARRY TILFOLD BENSON, 51 years old, well known as Harry Tifold in vaudeville theatres and in clubs for 30 years as a performer and singer, died on December 20 in Poughkeepsie, N. Y., in Vassar Hospital, of heart trouble. He had been ill nearly a year and went to the hospital a week ago to recuperate in the quiet surroundings at the Vassar institution. His home was at 220 1/2 Bergen street, Brooklyn. His funeral services were held on Monday afternoon at 2 o'clock in the chapel at 210 Flatbush avenue, Brooklyn, and the interment followed in Mount Olivet Cemetery. Mr. Benson was born in Brooklyn and

lived there all his lifetime. He took to the stage and concert work early in life and was popular wherever he appeared. He was a member of many organizations in Brooklyn, including the 1st A. D. Democratic Club, the Lawrence J. Cunningham Mutual Aid Association, the Phil Club, the old Brunswick Club of the 10th Ward, the Society of Old Brooklynites and of Jersey City Lodge of the Theatrical Mechanics Association. For the past three years he had been connected with the M. O. H. Corporation. He leaves no surviving relatives, so far as known.

In Memory of
BEN F. KAHN
God gives and takes the best
TOM HOWARD

EDITH ST. CLAIR, one of the chorus beauties of 20 years ago, died last week at the State Hospital, Central Islip, L. I. In 1897 Miss St. Clair appeared in "One Round of Pleasure" and for the next 12 years appeared in musical comedy. Her last appearance was in 1909 in "Miss Innocence." Later she sued Abraham Erlanger for the alleged breaking of an "oral contract" and received a verdict of \$25,000 which was later set aside.

Funeral services were held Monday at the Funeral Church under the auspices of the Actors Fund of America.

ANNIE LITTLE, well known actress, died in a local Pittsburgh hospital on Tuesday, December 20, and funeral services were held at Putnam, Conn., where the deceased was buried on Dec. 24, in the family plot.

The deceased was the wife of the late "Dick" Little, well known theatrical manager, who died in July, 1916.

At the time of her death Mrs. Little was appearing in the sketch "Irene, Mary and Sally," at the Shubert Theatre, Pittsburgh, where during a performance on December 5 she fell from a ladder, breaking her leg. She was removed to the hospital, where for a time she seemed to be recovering, but complications set in and caused her death.

Mrs. Little some years ago, when appearing on the burlesque stage, was known as Nettie VonBieg. She also appeared in "Seven Days." When Dreams Come True," and several other productions. The news of her death shocked her many friends in the profession.

RENNOLD WOLF, well known author and dramatic critic, died on January 1st from a stroke of apoplexy at his apartment at No. 339 West Eighty-seventh street. He was forty-nine years of age.

Mr. Wolf's mother and Mr. and Mrs. Channing Pollock, were with him up to his last hour. He had been in ill health for the past two years, due to overwork.

Rennold Wolf occupied the position of dramatic critic of *The Morning Telegraph* for sixteen years, being forced to resign his position in the middle of 1920 because of ill health. A prolific playwright and author, his popularity as an after dinner speaker and the great demand upon his time for other things served to wear down his health. He was advised to rest by his physician, and in 1920 retired to his home at Ithaca, New York, where he remained but a few months. He soon returned to New York, where he continued his writing and also contributed from time to time to *The Morning Telegraph*.

On December 23rd last, Mr. Wolf went to Ithaca to spend Christmas, returning to New York with his mother on December 27th. On the train he was seized with an attack of hiccoughs, which ordinary remedies could not cure. As soon as he and his mother reached the apartment on West Eighty-seventh street, a physician was called and a trained nurse engaged.

His death occurred early Monday morning when he got up from bed and walked toward the bathroom. He was stricken, falling to the floor. He never regained consciousness.

Rennold Wolf was born in Ithaca, April 4, 1872. He was graduated from Cornell University in 1892 with the degree of Ph.B. He later took a post-graduate course at the Cornell University School of Law and was admitted to the bar in 1894. He practiced law in Buffalo, but law was not to his liking and he got into the theatrical business, first as an advance man for the Wilbur Opera Company. In 1898 he moved to New York and joined the staff of *The Morning Telegraph*.

In collaboration with Channing Pollock he wrote ten plays, which were produced in New York. The most successful of these was "The Red Widow," which was produced in 1911 with Raymond Hitchcock as the star. He was also sole author of four other plays and for two seasons he and Channing Pollock wrote the book for the Ziegfeld "Follies."

Mr. Wolf was a member of the Friars' Club and a Mason. He was twice married, his first wife was Hope Booth and his second, Harriet Raymond, a motion picture actress.

BUYS HOTEL

BALTIMORE, Md., Jan. 1.—Mrs. Dick Rider, wife of the show manager, has bought the La Tosca, at No. 641 West Franklin Street, this city, and will continue running it as a theatrical hotel.

GERMANY WANTS COMEDY ACTS

W. L. Passport, the only American citizen holding a Variety Agency License in Germany, and who has an office in Berlin as well as one in the Romax Building, will leave for Europe shortly on another trip, having returned from Germany only a short while ago. He stated on Monday that American comedy acts are in great demand in Germany, but the exchange rate is so unfavorable that an engagement there is only worth while to an American artist who wants to go to Europe anyway and wishes to spend some time in Germany on a sort of vacation.

"Some acts are of greater value for Germany than they are in the United States," said Mr. Passport, "but a German manager expects of an act with a monthly salary of 20,000 marks the same degree of drawing power as is expected in this country of an act getting about \$375 weekly.

"Contracts are issued for a full month at each theatre and the monthly salary is meant for thirty night performances. Every matinee is paid extra with a half day's salary. If the month has thirty-one days, the thirty-first will be paid with a day's salary. Engagements are made for one month at each theatre—eight to ten months are easily obtained and even two years, if the act proves a success.

"The manager pays third class fares and theatre baggage within Germany from town to town, but not over 500 kilometer (about 300 miles). Most performers travel second class and pay the difference. Generally they travel only once a month.

"The agent is entitled to 6 per cent, but is allowed 10 per cent bringing an act from a foreign country. After the act is in Germany, the limit is 6 per cent. Half of the commission is to be paid by the performer and the other half by the manager. This is law and strictly enforced by the authorities. Agents accepting above the limits lose their license.

"Everybody drawing salary in Germany has to pay 10 per cent taxes, but the performer is allowed to deduct 50 to 75 per cent of the contract salary for professional expenses and also a small sum for living expenses for himself, his wife, each child or other persons he has legally to support. During five months in a managerial position at the Scala Berlin, one of the very best vaudeville theatres in Germany, it

has never happened that the taxes and agents' commissions were not covered by the four Sunday matinees extra salary.

"A single person can live in Germany with 3,000 marks a month as well as with \$45 to \$50 weekly here. Regular dinners are obtainable from about 8 marks up. Furnished rooms in Berlin, 250 to 500 marks monthly.

"As I said before, it is impossible for an American performer to accept an engagement in Germany unless he is anyhow going to Europe and wants to spend some time in Germany. Only one performance daily, no prohibition and performers will hardly notice anything of the conditions of despair, political troubles and poverty in certain circles."

LETTER LIST

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Howard, Mr. & Mrs. S.		Madore, Vivienne
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Lester, Chas.	Burdett, Miss B.	Sully, Grace
Latour, Geo. A.	Haron, Bessie	Smith, Miss I.
Lloyd, Richard	Baldwin, Vera	Shipman, Helen
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